

"DC Challenge" series has 11 writers, 13 artists

By Maggie Thompson

"This book was conceived on Friday [Aug. 5] at this convention," Mark Evanier told CBG at the San Diego Comic-Con. "At 12:30 I talked everybody into it, and we found Dick Giordano, who was coming back from dinner."

"We dragged him up to the roof of the Executive Hotel and we told him about this book, and he agreed to it. He would have agreed to anything, we were so enthusiastic about it."

The comic will be a "round-robin," a story-telling device in which a number of creators handle a serial in sequence, with a different creative team for each installment.

The title under discussion will be called *The DC Challenge*. It will be a maxi-series, Marv Wolfman said, "in which each writer is essentially challenging not only the reader but the next writer."

Wolfman went on, "Each episode will end with a cliff-hanger that the writer has the answer to but will not tell the other writer."

"We drew lots. We picked out people. Some of the writers are set. [The order in which they'll be writing] has nothing to do with preference in terms of who we think is the best."

Mark Evanier drew the first installment. "Which makes sense," Wolfman said, "since Mark came up with the initial idea, which was promoted by my coming into the elevator going the wrong way."

"Which," Evanier said, "is going to be one of the opening scenes of the story."

Wolfman said, "There will be 11 writers, 12 artists, and hopefully one inker."

Besides Evanier and Wolfman, the writers who have agreed to participate so far are Mike Barr, Gerry Conway, Elliot Maggin, Roy Thomas, and Len Wein. And everybody will work on the wrap-up of Chapter 12.

Evanier said, "The last part we're all going to gang-write at some convention."

"I think the artists will be very little problem." The two artists

who were so far contacted have agreed. Don Newton will do one chapter, and George Perez will handle pencils on the final chapter.

"Dick Giordano will probably ink the entire series and he will be the coordinating editor."

Evanier went on to explain some of the basic concepts of the series.

"We have a whole set of rules."

"For example, everyone has to end with a cliff-hanger, and you have to specially stick the writer after you. But you have to have the solution."

"I'm going to get to go first. I'm going to stick Len Wein with

something impossible to get out of, but there will be a clue planted someplace there on how to get out of it."

"Also, each writer has to assign the title of the next chapter."

"And you can't use any of your own characters as major characters. So, for instance, if Len Wein ends with a big Batman cliffhanger, and it goes to Doug Moench next, Doug has to immediately make Batman a minor character and get someone else in quickly. He'd have two or three pages to quickly get rid of Batman."

"It's going to sprawl all across

the whole DC universe, various time periods."

Plans are that *The DC Challenge* will be a monthly title, possibly direct-only. Several issues will be plotted completely in advance so that possible delays in solving puzzles won't delay publication once printing begins.

Len Wein has already agreed to write #2, following Evanier's work on #1.

Evanier concluded, "I plotted the first one last night, and Len will not be speaking to me. You see, Len has been bragging for years that no one could write him into a corner."

THE COMICS BUYER'S GUIDE

Serving Comic Fandom

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SEPTEMBER 2, 1983

Museum to showcase art of the comic strip

From Nov. 6, 1983, to Feb. 26, 1984, the Allentown Art Museum in Pennsylvania will present an exhibition titled *Art of the Comic Strip*. It will focus on newspaper strip cartoons as opposed to single-panel humorous or political cartoons or comic books.

The bulk of the material borrowed from major public and private collections is devoted to cartoons created during the past 80 years. It includes about 75 original pen-and-ink drawings.

The show includes work by George McManus (*Bringing Up Father*, 1916, 1953), E.C. Segar (*Thimble Theatre* starring Popeye, 1932-36), and Alex Raymond (*Flash Gordon*, 1934, 1943). Modern artists include Charles Schulz (*Peanuts*, 1952, 1958, 1964), Mort Walker (*Beetle Bailey*, 1952, 1959, 1964), and Garry Trudeau (*Doonesbury*, 1976, 1981), among others.

Highlights are Winsor McCay's *Little Nemo in Slumberland* (1909), hand-colored by the artist; three Sunday newspa-

per episodes of George Herriman's *Krazy Kat* (1917, 1921, 1935); two examples of Terry and the Pirates (1944, 1945) by Milton Caniff, plus samples of Burne Hogarth's *Tarzan* (1944), Hal Foster's *Prince Valiant* (1956), and Walt Kelly's *Pogo* (1950, 1956).

Lending unique drawings and prints to the Allentown Art Museum's *Art of the Comic Strip* exhibition are the Library of Congress; Philadelphia Museum of Art; Art Wood, Rockville, Md.; the Museum of Cartoon Art, Rye, N.Y.; and some New York City dealers and artists.

Hours at the Allentown Art Museum, Fifth and Court Streets, are 10 to 5 Tuesdays through Saturdays and 1 to 5 Sundays. Admission is free but voluntary contributions are welcome. Contact Jane Krasley at the Museum for information.

Flying Buttress changes name, plans "Strips"

Flying Buttress Publications has changed its name to NBM Publishing Co. (from the initials of the main partners in the firm: Nantier, Beall, and Minoustchine).

NBM will be publishing *Strips*, a book of one-and-two-page stories by the French artist Barbe, in October as a 9x12" paperback with color covers and black-and-white interiors. Price of the book will be \$4.95.

Signed American Flagg, E-Man posters available

The promotional *American Flagg* and *E-Man* posters, distributed to comics shops earlier this summer, will be released in signed and numbered editions, First Comics Publisher Rick Obadiah announced.

"The response to these posters was quite overwhelming," Obadiah said. "We were flooded with requests from fans and dealers alike for retail copies — requests we could not even begin to fill."

The signed editions have been produced on heavier stock using the same plates. Only 2000

copies of each poster have been produced, and each will be signed and numbered by their respective artists — Howard Chaykin on *American Flagg* and Joe Staton on *E-Man*.

The limited edition posters will be offered for sale through the regular direct distribution system, and also will be offered through advertising in First Comics. If ordered through First Comics, the posters will cost \$6.50 each plus \$1.50 for postage and handling. All such posters will be shipped in a sturdy tube.

The signed posters will be available by early September.



The first issue of *Silverheels*, written by Bruce Jones and drawn by Scott Hampton, will appear in October from Pacific Comics. The series, about an Indian who rebels against a highly evolved, ruthless master race which controls Earth in the far future, originally was scheduled for August release, but was delayed to allow Hampton more time to work on his painted art.

He-Man goes to home TV

RCA VideoDiscs and RCA/Columbia Pictures Home

video jointly announced the acquisition of all home video rights in the United States and Canada to *He-Man and the Masters of the Universe*, a new animated adventure series from Filmation.

The series is based on a line of toys produced by Mattel Toys. *He-Man and the Masters of the Universe* was a DC mini-series last fall.

The first videodisc and videocassettes of the series were to be shipped in August.

Notice: Comics in Your Future will not appear this week. Ordinarily, we run this shopping list every two weeks. In order to adjust our make-up schedule to make our lives a bit easier, we have decided to run it in even-numbered issues. As a result, it will appear next in #512.

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ANNUALS:	#13, 15, 16 ea75
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FANTASTIC FOUR ROAST:	#11.50
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G.I. JOE:	#1, 2 \$1.50, #4-8 45¢, 9 up45
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HERCULES:	#1, 2, 3, 4 ea60
HOWARD THE DUCK:	#3-31 ea60
HOWARD THE DUCK SPECIAL:	50
HUMAN FLY:	#1, 3, 4, 11, 12, 13, 18, 19 ea30
ILLYANA N STORM:	1 up45
INCREDIBLE HULK:	#179, 195, 197, 198, 204, 223-248, 258, 259, 270, 271 45¢, 272 \$1.00, 273 up45
INDIANA JONES:	#1 60¢, #2 up45
INVADERS:	#1 \$3.00, #3-5, 6-15, 16-20 75¢ ea, #21-40 60¢ ea, #4160
IRON MAN:	#70, 82, 85 75¢ ea, #140-158 45¢, #159 \$1.50, #160 60¢, #161 75¢, #162, 163 60¢, 164-172 60¢, 173 up45
ANNUAL:	#51.00
JOHN CARTER:	#1-4, 12-16, 21-23, 27 ea 50¢, #185.00
ANNUAL:	#260
KA-ZAR (1981):	#1 \$1.25, #2-9 \$1.00, #11- 22 75¢, #23 \$1.00, #24 up60
KING CONAN:	#2, 3, 6, 9-15 up75
KULL:	#145
KULL THE CONQUEROR:	#1 \$6.00, #15-23 75¢, #27-29 ea60
KULL THE CONQUEROR:	(1982) (\$1.25 cv) #1 up1.00
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KULL THE BARBARIANS:	(Mag) #1, 2, 3 ea1.00
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MACHINE MAN:	#1-6, 8, 1060
MAN FROM ATLANTIS:	#1-745
MAN THING:	(1974) #6-22 ea60
MAN THING (New):	#1 ea35
MARVEL ADVENTURE:	#2, 330
MARVEL CHILLERS:	#1, 2, 4, 5 45¢, #62.00
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MARVEL PRESENTS:	#435
MARVEL SPECTACULAR:	#9, 1025
MARVEL SPOTLIGHT (NEW):	#1 35¢, #2 30¢, #82.00
MARVEL COMIC SUPER SPECIAL:	#21 (Conan) \$1.50 (\$2.50 cv.), #22 Blade Runner 75¢, #23 Annie \$1.50 (\$2.50 cv.)45
MARVEL TALES:	#145
MARVEL TALES:	#53, 54, 64, 66, 91-95 35¢ ea, #140-148 40¢ ea, #149 up45
MARVEL TEAM-UP:	#24, 25 \$1.00, #35, 44, 47 75¢ ea, #52 75¢, #53 \$10.00, #54, 55, 59, 60 \$3.25, #56, 57 75¢ ea, #62, 65, 66, 67, 69, 70 \$

FUNNY JUDGE

MILWAUKEE'S CHRIST T. SERAPHIM



A collection of Kaleidoscope columns & Sanders cartoons on the state's most controversial judge

Kitchen Sink publishes its first regional book

Kitchen Sink Press has announced the forthcoming publication of its first regional book, *Funny Judge: Milwaukee's Christ T. Seraphim*.

The book was to go on sale in August in a trade paperback format retailing for \$6.95.

The book focuses on Wisconsin magistrate Christ Seraphim, as seen through the eyes of the now-defunct underground newspaper *Kaleidoscope*. In 1968, *Kaleidoscope's* Dennis Gall began to randomly sit in on Seraphim's Branch 1 misdemeanor court in Milwaukee. His 100+ hours of screening the court resulted in the column "Funny Judge." The column covers the years 1968-71, when Seraphim ruled over misdemeanor court and was one of the most popular politicians in Milwaukee, possibly in Wisconsin.

Judge Seraphim came to grief in 1979 when a courthouse worker accused him of assaulting her in an elevator. Other women came forward later to complain of the judge's off-bench conduct. In 1980, a judicial commission suspended Seraphim for three years on 27 counts of injudicious conduct on the bench, a persistent and aggravated failure to comply with standards of judicial conduct, a car rental deal which was a conflict of interest, and for gross personal misconduct with women.

The judge is now back on the bench, to the joy and consternation of many. His resurgence has been widely covered by the print and air media. On returning to work July 7 after his three-year suspension he said, "Where was I when I was so abruptly interrupted?"

The "Funny Judge" column, says Kitchen Sink Publisher Denis Kitchen, was a trenchant and sharp-tongued column for a trenchant and sharp-tongued judge. In it are documented the badgerings of defendants, the intemperate statements to witnesses, lawyers, bailiffs, and even to workmen outside the courtroom. There are also hints at Seraphim's conduct with women off the bench, notably with author Dennis Gall's wife.

It is relevant to note that Seraphim never complained to Gall about being misquoted and, in fact, made a conscious effort to provide the reporter with "quotable quotes" for the "Funny Judge" column.

In addition to the focus on

Seraphim, *Funny Judge* presents an overview of the range of cases a misdemeanor court magistrate must hear. It also reflects the changes the youth "counter-culture" was going through in the Sixties.

Along with the columns, the Milwaukee *Journal's* editorial cartoonist Bill Sanders has consented to the reprinting of various editorial cartoons dealing with Seraphim over the years. The cover also features Sanders' artwork.

This is the first regionally oriented book published by Kitchen Sink Press, which for 13 years has produced comics-related magazines and books for a national and international collectors' market.

By Jeffrey H. Geller

Upon reading in CBG #506 of the apparent demise of *Comics Scene* magazine, I thought back on how I first learned about it.

It was when I was working as a "gopher" for a national magazine in New York City. Part of my duties included delivering vital materials around the Big Apple and one of these trips led me to the area where the famed Forbidden Planet Science Fiction store is located.

As I was browsing through it, waiting to catch a bus back to work, I spotted the magazine from a slight distance. I thought the cover looked interesting and filed it away for future reference.

Only on a later visit did I realize that it was the premiere issue, so I did what any collector would do... grabbed it up immediately. Halfway through it, reading the cover story on Marvel's 20th anniversary, I became hooked on it and looked forward to every issue.

The magazine's Comics

Comics Hawaii, formerly a sub-distributor of Capital City Distribution, has been approved by Marvel Comics as its newest Direct Sales Account. Comics Hawaii has applied to DC Comics also but has not been approved as yet.

"We are the first direct distributor outside the North American continent," said Ronald Haar, owner of Comics Hawaii.

Credit where due

In the last two months, CGB has encountered an increasing number of submissions which are unsigned on the body of the work.

This happens especially in the case of artwork, on which the artist forgets to put his name — or uses overstylized initials or just a first name. But we also get manuscripts with the author's name only to be found on a cover letter.

We are now holding a number of checks for people whose address — or name and address — cannot be located. If we owe you something for work published more than a month ago, won't you please drop us a line? Tell us who you are and what piece of work you did (item, issue, and page number will suffice). We'd like to get these checks off our desks and onto yours.

And why not sign your work after this?

Harvey Comics: On the market

By Paul Gilbert

Last issues of Harvey Publications appeared July 7, 1982. They had been issuing 30 titles every two months. This stopped as of July 7th. Two more comics did appear about September 5, 1982, but these seem to have been previously printed.

The general reason for the closing is that its line of comics was pretty largely focused on one character: Richie Rich. There were 30 different *Richie Rich* titles being published the last year!

That meant that a child would have had to buy 30 titles at 60¢ each every two months; that comes to \$18. That's a lot of money for children, even now.

TV competition, of course, is the main reason that Harvey, Gold Key, etc. have seen their sales going down. Ironically, TV income from the Saturday

morning *Richie Rich* show was the main source of income for Harvey towards the end. And it is still probably getting income from that.

Amusement parks are advertising *Richie Rich* characters and *Casper* characters walking around their parks. That is another source of income.

When Harvey started out 42 years ago (It is the oldest firm in the field with the same name it started out with.), it had a wide line of adventure, mystery, romance, etc. comics, as well as its children's line. Robert, Alfred, and Leon were the three Harvey brothers. (Robert died about 10 years ago.)

Circulation dropped over the years, and they began shrinking their line, until in 1981-82 they were down to 30 *Richie Rich* titles, 2 *Sad Sack* titles, and 2 *Hot Stuff* (a devil).

Cat Yronwode was visiting an engraving plant outside New York City in the summer of 1982. Her guide showed her a package of Harvey work and told her that they had received a phone call to halt all Harvey work. Cat mentioned this in her *Buyer's Guide* column.

Harvey occasionally issued super-hero comics, but these never lasted very long.

Harvey never did publicize the names of its artists and writers. However, its employees were long-lasting and worked for them 20-25 years.

The question of selling Harvey came up, and brothers Alfred and Leon split on the question. Furthermore, the widow of Robert wanted her share. The whole matter went to the courts, where it still is.

As of July 7, 1982, there were no more regularly issued Harvey comics.

Marvel Comics has been negotiating to buy some of the titles and, along with that, the editors, artists, etc., who have now been out of work for a whole year — though Ernie Colon has gone on to other things.

They evidently cannot agree on a price.

It is unlikely that Harvey will ever publish its own comics again.

Marvel, of course, if no agreement is reached, will start its own line, in any case.

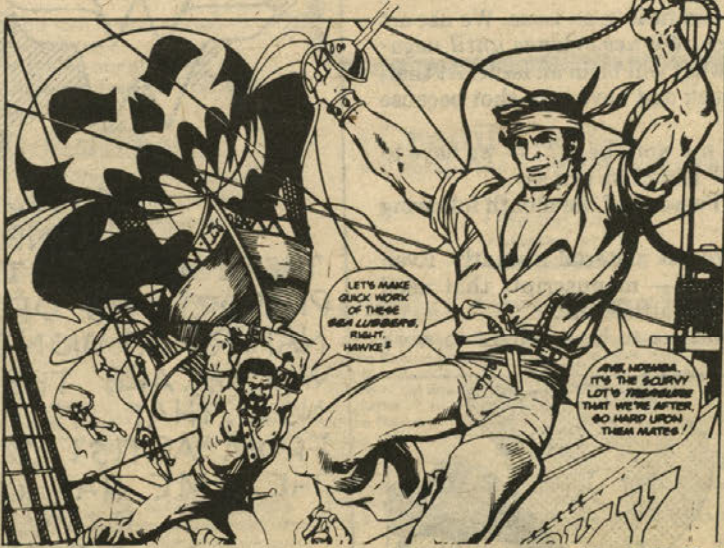
Bart Bush, the leading authority on Harvey, agrees that he feels Harvey Comics published by Harvey are now history. Bart formerly published the *Harvey News Letter*. He is at Box 5071, Norman, Okla. 73070.

The TV sales department of Harvey is still functioning, and the company still maintains its former offices in New York City. Negotiations on selling are still going on.

"Pickles" goes to Marvel

Marvel Productions Ltd., the production unit of Cadence Industries Corporation's Marvel Entertainment Group, has acquired exclusive animation development rights to Sweet Pickles, the children's publishing property owned by Euphrosyne Incorporated, Norfolk, Conn. The license includes all 26 Sweet Pickles characters, a collection of affable animals whose endearing eccentricities land them in "pickles."

"Our intention is to make Sweet Pickles as important a presence in quality children's programming as it is in juvenile publishing," stated Jay Garfinkel, vice president-marketing & development, Marvel Productions Ltd.



This is a portion of a panel from "Sky Dogs Away" by L.B. Kellogg and Tom Mandrake, one of the stories in the first issue of DC's *New Talent Showcase*. Other stories in that issue include "Forever Amber" by Rich Margopoulos and Stan Woch & Rick Magyar, and "Class Trip" by Todd Klein and Scott Hampton. The book, which ships to dealers Sept. 27, began under Marv Wolfman and Ernie Colon, continued under Roger Slifer, and will be edited by Karen Berger after the third issue. Present plans call for the book to contain no advertising and the first issue will be cover-dated January 1984.

Comics Scene gone, not forgotten

By Jeffrey H. Geller

While it is of small comfort to fans of Comics Scene — which includes us — the editorial backlog of Comics Scene has been turned over to us and will be used (in part, at least) in Comics Collector, so that it will not be lost to fandom.

—Don & Maggie Thompson

Reporter column, along with subsequent featured articles on Jack Kirby, the films of Dr. Osamu Tezuka, the making of *Crusader Rabbit* (quick, what was C.C.'s theme music?) and the Chris Claremont interview in the latest issue that made the \$2.50 cover price worth every penny.

To go off on a tangent, I was planning to write *Comics Scene* to ask them why didn't they question Claremont on the transformation of Storm from the gentle Wind Rider to a representative of the New Wave?

Also, I was going to point out to Mr. Claremont that Wolverine was not a "failed samurai" but a warrior who knows his weakness and would continue to strive for his kind of perfection.

To me, that is not failure.

In addition, I found the storyline to *X-Men* #175 anti-climactic, except for the shared pencilling of the book by Paul Smith and John Romita Jr. To be honest, I couldn't tell the difference between their styles. I hope these artists perceive that as a compliment to their work.

Getting back to the main point though, shutting down this well-done, informative and classy magazine is a mistake.

There is a market for this kind of publication and I urge everyone who is concerned with this aspect of the mass media, to write to *Comics Scene's* parent company, Starlog Group, 475 Park Ave. South, New York, N.Y. 10016 and express their views.

Hawaii gets first direct distributor

"We own one retail store and one retail store/distribution warehouse and distribute to stores in Honolulu and throughout the state, including the outer islands. Our company began as a single flea-market stand about two years ago and eventually grew as we picked up more accounts and established our own stores.

"We are continuing to grow as

we seek to introduce direct sales comics into the many highly populated but geographically isolated sections of the state. We are always looking for people we can help to open new stores in our target areas and welcome any serious inquiries."

Haar can be contacted at Comics Hawaii, 94-515 Ukee Street #9, Waipahu, Hawaii 96797.

Editorial

By Don & Maggie Thompson

Yes, CBG is still an open market for artists and writers in the field of comics. We look at everything that's submitted, and we handle it as speedily as we possibly can.

That is not necessarily as speedily as the creator would like; we know it's not as speedily as we'd like.

While Mike Daehn's help has meant that we're slowly catching up on correspondence, it has still not quite brought us to the point at which we're able to reply to contributors by return mail. And if there are problems with a piece of art or a manuscript, then delays are even more likely.

Keep in mind, too, that we don't — can't — pay vast sums of money for what we use. We think we pay as well as anyone else in the fan market — but we're not Marvel or DC. A comics scripter can make a lot more money from one comic book than he'd ever make writing heavily researched articles for us. Cartoonists can make more money from one sale to *Playboy* than from a vast number of sales to us.

So please keep all this in mind when you send us submissions. Double-space your manuscripts. Send us roughs of your art, if you're planning something elaborate. And keep correspondence light. At a time when we're trying to lower stress, it doesn't do a thing for our blood pressure to have a letter which (yes, all in the same letter) indicates an awareness of our problems, complains about non-use of material and late responses, complains about what we pay, and then says he wants to send more material.

We have several contributors who want a blow-by-blow progress report on our feelings about their submissions. They call to find out whether we've received a manuscript — sometimes before it has arrived — and want an instant critique. Every call like that delays even more our handling of the material.

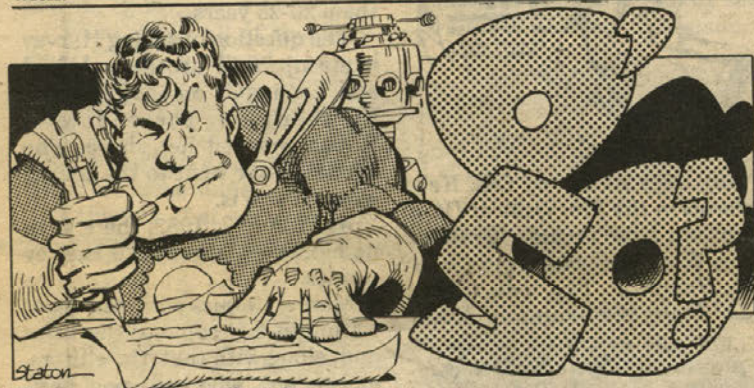
We use material just as soon as we can fit it in an issue. We use art that is appropriate and fills the space. We never know until negatives are made from final paste-ups what will be in an issue. At that, we had to pull back a negative last week and have it re-shot because of last-minute problems.

When you ask us, "What issue will my work be in?" — we have to say, "We'll get it in as soon as we can." It's all we can say.

And when do we pay? On the first Tuesday of the month following publication.

Eventually, we'll be in shape to process material instantly. Even then, there are bound to be problems — manuscripts that need reworking, concepts that need a different attack, etc.

And we know most of you will continue to be a delight to work with.



Brad Kohler

1708 Lincoln St.

Camp Hill, Penna. 17011

After reading DC's *Vigilante* #1, I find myself wondering: Is this a hero?

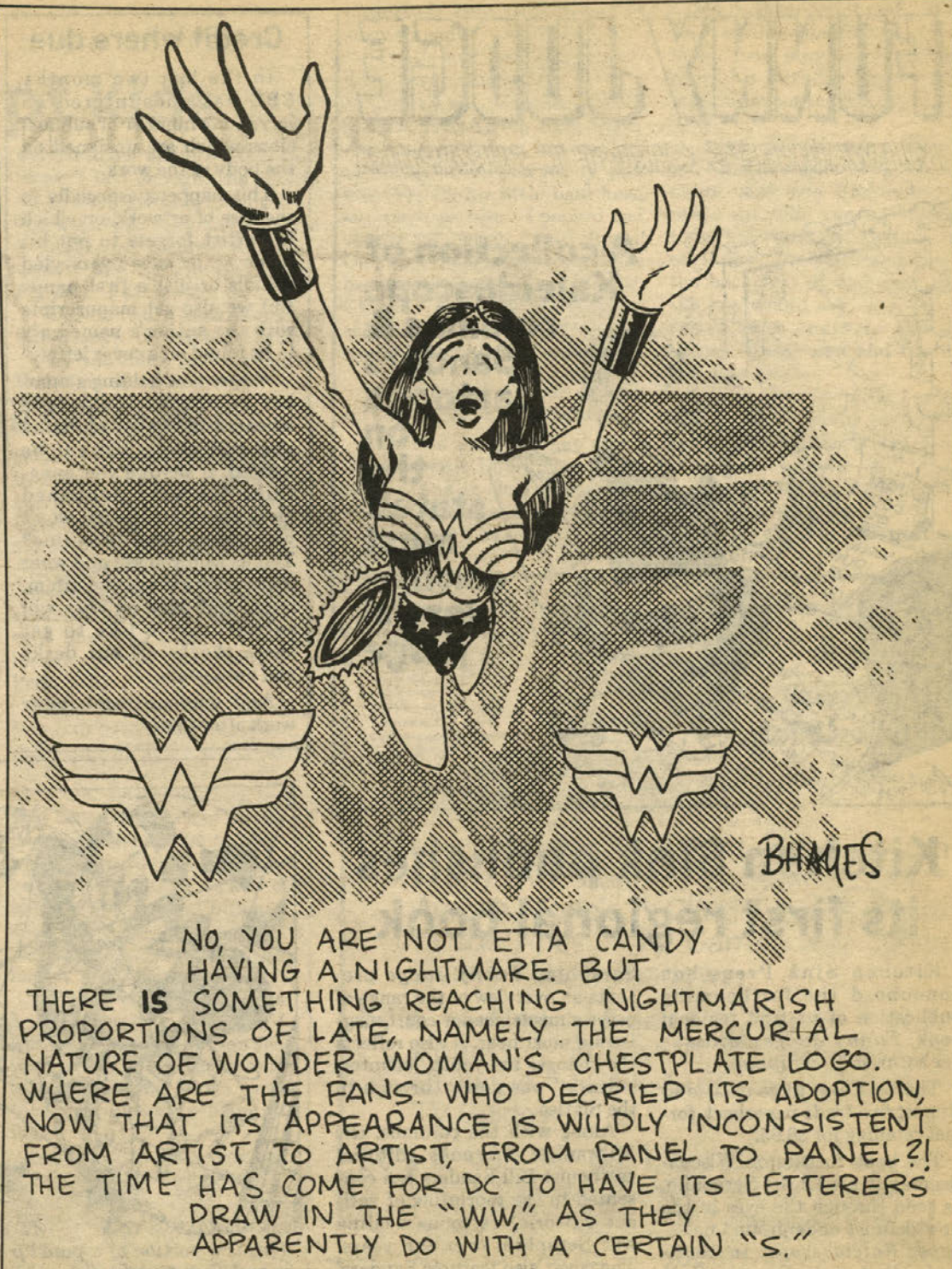
With more years of comics reading under my belt than I care to remember, I've come to the point where I feel capable of identifying a character as a hero, whether the character is a real or a fictional one. *Vigilante* is a character who is compelled to seek out disputes and settle them with violence; a character who has no respect for American law and justice.

The reader need look no farther than the end of this story to identify *Vigilante*'s concept of justice. Although he claims to have enough evidence to convince any court in the land to convict Quilt, he seeks out his antagonist and goads him into a confrontation. What *Vigilante* performs here is not an act of self defense, but one count of premeditated murder. And what a heroic pose on this issue's cover! My six-year-old neighbor had it down pat after a five-second glance.

The principal unpunished crime in *Vigilante* #1 is the fraud that is perpetrated on the reader. The reader is set up to see violence happening to "real people," while the authorities are helpless. Only a real hero, who has the courage of his convictions, can intervene and administer justice. And indeed, the props of reality are well established. The cover uses a newspaper backdrop and only DC's marketing savvy keeps the banner "Torn from today's headlines" from intruding. Our characters exist in identifiable residential settings. Even Coney Island is used to evoke an environment that is familiar to the reader, so that the violence can seem all the more personal.

And yet, how true-to-life are the plot elements? Al Reynolds is convicted under the Sullivan Act, but we are given not a hint about the man who attacked him. Does this man even come to trial for his crimes of breaking and entering, assault, battery or attempted bodily mutilation (is this not a crime in a non-Code comic)?

What about the "judge-on-



NO, YOU ARE NOT ETTA CANDY HAVING A NIGHTMARE. BUT THERE IS SOMETHING REACHING NIGHTMARISH PROPORTIONS OF LATE, NAMELY THE MERCURIAL NATURE OF WONDER WOMAN'S CHESTPLATE LOGO. WHERE ARE THE FANS WHO DECRIED ITS ADOPTION, NOW THAT ITS APPEARANCE IS WILDLY INCONSISTENT FROM ARTIST TO ARTIST, FROM PANEL TO PANEL?! THE TIME HAS COME FOR DC TO HAVE ITS LETTERERS DRAW IN THE "WW" AS THEY APPARENTLY DO WITH A CERTAIN "S."

the-take" who attends Quilt's dinner party? I don't know about Connecticut, but Pennsylvania's state police have been known to snap pictures and jot down an auto license number or two at the most innocent of social functions, particularly where the host is the subject of a current Grand Jury investigation. And please show me the reality of a car chase through Coney Island which culminates in the old "Roller Coaster Shuffle."

Vigilante #1 ignores the past 400 years of political and social thought. The bankrupt premise upon which the title character is based is summarized by Quilt on Page 3 ("The first rule of nature ... always protect what's yours"). By all means, let's ignore Thomas Hobbs and immortalize Charles Bronson, however brutish and short our resulting lives may be.

Vigilante demonstrates no respect for the American tradition of people bestowing upon their government the responsibility to, among other things, establish a system of criminal justice. This is a power that, collectively, the people may revoke when they see fit. *Vigilante* has no respect for such a system, because it allows the guilty to escape punishment on the basis of technicalities. These techni-

calities, which some of us like to refer to as the Bill of Rights, happen to be the cornerstone of our system of government. In other nations, we can see how alternative systems are employed.

Vigilante might feel more comfortable with the dictatorship model, in which an individual or ruling clique determines the nature of a crime, the rules for gathering and presenting evidence, the conduct of the trial and the eventual outcome. *Vigilante* sees no need to abide by laws prohibiting the state from unreasonable search and seizure or forcing confessions from suspects.

One recent study estimated that the rate of verdicts overturned by technicalities is on the order of .4% (four-tenths of one percent). This is the moral imperative underlying *Vigilante*'s mission? As to the rest of the Bill of Rights, I hope that future issues portray the protagonist to be part of the "well-ordered militia" enabling him to exercise his Second Amendment rights. Even though the book lacks a CCA seal, it is a sure candidate for endorsement by the Non-rational Rifle Association.

Don feels that this book has potential. I disagree. *Vigilante* is predicated upon a debasing premise. *Vigilante* sees an

America barricaded behind locked doors and preaches, "Crawl into the gutter and fight the scum on their own level." Why can't we have heroes who show us how to develop a true sense of community built upon positive values and actions? And please, DC, no *New Adventures of John Glenn*. Not while I still have Reuben Flagg.

[Perhaps the medicines Don has been taking have softened his heart. But if you'd like to see this comic trashed, see the upcoming third installment of Bob Ingersoll's "The Law Is a Ass" column, which looks at it from a legalistic point of view.]

Bob Ingersoll

4038 Suffolk Road

South Euclid, Ohio 44121

I enjoyed your review of *The Vigilante*, except that I thought you were too nice to it. I see no possibility for classic in this one-sided, reactionary, and unthinking diatribe of a book. One other point on your review. I think if you look closely at the scene, where Quilt is harvesting his tomatoes, you will see he has a trowel, not a Bowie knife. A trowel, of course, being far more fitting for the activity.

[One does not harvest tomatoes with a trowel, either. And they grow on tomato plants, not Kentucky bluegrass, in any case.]

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Many thanks to James Van Hise for the excellent, informative background article on Reed Crandall. Mr. Crandall was certainly one of the finest illustrators ever to turn his talents to comics. Now, when is somebody out there going to publish *The Art of Reed Crandall*?

The enclosed clipping [a pizza chain, Conans Pizza Inc., was sued for trademark infringement] is from the Aug. 3, 1983, issue of the Austin, Texas, daily newspaper, the *Austin American-Statesman*. Notice that the reporter consistently refers to Conan as "the comic book character," which would tend to indicate that the character is more strongly associated in the public mind with the Marvel product than with Robert E. Howard's work. How quickly they forget!

[Oh, they forgot years ago. We never did see a review of the movie that didn't call Conan a comic-book hero nor did we see a poster for that travesty that had Robert E. Howard's name on it.]

Naturally, as all comic-book readers know, Conan had his origins in the pulp magazine *Weird Tales*, was collected in a series of books by Howard and other (mostly lesser) writers, and then was adapted for comic books by Roy Thomas and Barry Windsor-Smith.]

Bill Bergeron
P.O. Box 8553
Metairie, La. 70004

I quote from Marvel Comics' "Coming Attractions" ad in *CBG* #505: "What's a Fumetti? It's not an Italian pastry — it's not a sports car — it's a comic strip made up of captioned photographs!" Well, actually, Marvel, no it isn't. If you name your new publication *Marvel Fumettis* you will succeed in being simultaneously inaccurate and illiterate.

A fumetto (singular) in Italian is a cartoon. The word fumetti (plural) means cartoons, or as a generic term, comics. If Marvel calls its publication "Fumettis" it will be the exact equivalent of calling it "comiceses."

The term Marvel is searching for is "foto novella," meaning a short story in photos. Some foto novellas will also say on the cover "fotofilm," which means just what it does in English, but

which I assume is colloquial for foto novella.

I suppose the plans for *Marvel Fumettis* #1 are too far along to change, and I'm aware that Fumettis is a cool-sounding name and Foto Novellas aren't what Marvel had in mind in the first place. But if Marvel would re-check its research and come up with a new title it would be a real step forward for literacy and accuracy in comicses.

[Not that it has any bearing on your linguistic points, which are well taken — we are annoyed by seeing the singular "graffiti" given the plural "graffiti" treatment — but *Marvel Fumettis* has been removed from the publishing schedule. So, perhaps, there is time either to change the title or to drop the whole idea.]

Ethan Roberts
315 King Street
Apartment 5H
Port Chester, N.Y. 10573

Dan Tyree, in his column in *CBG* #499, notes that comic book heroes are rarely shown attending religious worship services. He also notes that religion when present is normally a negative, pagan worship. He states that the positive roles played by clergy are usually filled by priests and rabbis (Catholics and Jews). It's here that I begin to differ with Dan.

His unstated desire seems to be to see a more positive image of Protestant clergy and to have heroes worship at Protestant services. My assumptions when I see a clergyman in comics, is that he or she is a Protestant unless stated or dressed (Roman collar, yamulke) specially. Under that assumption, I do not believe that Protestantism is under-represented. Does Dan wish different denominations of Protestants to be portrayed? There are many. Different rites of the Catholic church and different branches of Judaism (Orthodox, Conservative, Reform) are not portrayed either.

Also, once a character's religious preferences are defined, the problems of portraying that aspect of the character begins. Comics do not have a good record in doing this. Take the two examples Kevin Gould cites in his letter in *CBG* #502, Colossal Boy and Kitty Pryde. Aside from showing his celebrating Chanukah in one Christmas story, has Colossal Boy shown

any other evidence of being Jewish? Before or since? Aside from his last name's resemblance to Israeli Prime Minister Yigal Allon I can find nothing. Furthermore, not knowing how names will change in 1000 years, this is not much of a clue.

Marvel's record is even worse. I would identify three of their heroes as Jewish — Dominic Fortune (Davey Fortunov — *Hulk* #21), Izzy Cohen (Sgt. Fury and His Howling Commandos) and Kitty Pryde — Ariel/Sprite (*X-Men*). Two have appeared in Christmas stories.

Chaykin did the best job. In the Dominic Fortune story in *Hulk* #25, Fortune makes a truly doltish statement about Christmas, which could be interpreted as showing he doesn't celebrate that holiday. In one *Giant-size Sgt. Fury Annual*, the Howlers get together in the present to celebrate Christmas. Where do they get together at Christmas — at the home of Izzy Cohen and his family?? Why get together at the home of the only Howler who doesn't celebrate Christmas?

Yes, Virginia, Jews do not generally celebrate Christmas. That may be a surprise to some rural Midwest and Southern

by Francis Mao

CBG readers. One of the few things that Jerry Falwell and I (and possibly Dan Tyree) agree on, but the U.S. Congress does not, is that Christmas is really a religious holiday. Jews celebrate a holiday, which sometimes coincides (and sometimes does not) with Christmas, called Chanukah — a celebration of a "miracle" and of religious freedom.

The focus of weakness in Marvel's portrayal of Kitty Pryde as Jewish is her relationship with Colossus. Kitty has been portrayed as a believer in Judaism. Check her encounter with Dracula in *X-Men* #159. Colossus has been portrayed as a patriotic Russian peasant.

Arcade, using propaganda tactics, convinces Colossus to transform himself into The Proletarian and attack the other *X-Men* in *X-Men* #124. Arcade couldn't do this if Colossus was not a patriot. Yet neither the true believer in Judaism or the true believer in the Russian motherland and its government ever notices the potentially explosively disruptive attitude of the current Soviet Government toward Soviet Jews.

For the last century, the Russian attitude toward Jews has varied from acceptance during the revolution and the Second World War to Czarist pogroms (Cossack-led peasants burning, looting, raping, and killing in

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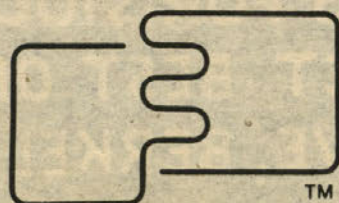
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Jewish villages and neighborhoods) and Stalinist purges. Second-or-third-class citizenship has been the rule.

Jews are regarded as an ethnic minority in the Soviet Union. They are, however, an ethnic minority without its own republic, without cultural organizations, and the only one which is forbidden to propagate its language. Soviet Jews who wish to teach Hebrew, as others teach their individual tongues, are jailed as parasites.

During the era of detente, thousands of Jews were allowed to emigrate from the Soviet Union and thousands more applied. Currently emigration is at its lowest level in 10 years. Those that have applied have lost their jobs. Further insitutional anti-Semitism is on the rise.

While it is sometimes disguised as anti-Zionism, reprinting the often-discredited forgery "The Protocols of the Elders of Zion" and other such tracts as the Soviet government has been doing in the past year is anti-Semitic in the extreme. More and more Jewish dissidents have been sentenced to mental hospitals and Siberian prisons just for being Jews and wanting to leave.

Could Kitty Pryde be unaware of these facts? Considering where she lives — Westchester County, New York, the same county I live in — it is extremely doubtful. Each May for the last 10 years, thousands of Americans, Jews and non-Jews alike, have gathered in Dag Hammarskjöld Plaza near the UN to protest Soviet Anti-Semitism. This year the crowd was over 100,000 people. In addition, each year prominent local and national politicians attend and give speeches. All this leads to large-scale electronic and press media attention, especially in the New York metropolitan area of which Westchester County is a part. Kitty must be aware of it.

Look at it from the other side. Colossus is a product of his environment — a naively trusting Soviet peasant farm boy with faith in his government. It is hard to believe he would be immune to the anti-Semitism instilled in individuals like him first by the Czars and the communist state.

Realistically both should react to this, yet it never comes up in the Kitty Pryde-Colossus relationship. Why not? Could it be that Shooter, Jones, and Claremont haven't heard about it? Hardly! After all, they live in the New York metropolitan area. Furthermore, I've mentioned it both to the former and the latter. Or could it be that Marvel, being ashamed of the anti-communist excesses of its past (late-Forties to the Korean war) and even up to 10 years ago (Iron Man origin, The Red Ghost, The Black Widow) wishes now to portray the Soviet Union and its citizens (the Soviet Super-Heroes) in only a positive light? While American social problems here are still exposed, other countries' problems are not. Besides, at the moment, anti-Semitism is not the *in* thing to be against. Anti-racism and anti-sexism are more popular.

I'm sure blacks, Hispanics, and American Indians, among others, can cite equally bad treatment of their concerns in

current comics. Under these circumstances, I doubt whether Dan Tyree would be completely happy with the portrayal of Christian belief in comics, if the companies decided to move in that direction. Frankly, I'd like to see even less recognition of specific formal religion in comics. I find even the best of the non-religious Christmas stories — Eisner's Christmas *Spirits* — discomforting.

Robert E. Butts

1001 California
South Bend, Ind. 46616

Of all that was in CBG #508 I was most intrigued by Mark Waid's letter, for I am one of what I believe to be an endangered species: a letter writer. In my teens to the comics companies, in the Army to my family, in college to the national media, and now primarily to CBG.

I am not in Samuel Johnson's

league, or even Guy Lillian's, but in the past 20 years I'd guess my average has been around one letter per week. Not bad, considering there are people in this world who don't read one letter per week.

I write letters instead of columns for the simple reason I am not accomplished enough for the latter. My writing quality varies in inverse proportion to the length of what I write.

While I have had the satisfaction of seeing a few of my letters published word for word, most were edited. However, there was none that comes to mind that did not say what I intended, often better than I did originally, and none that eviscerated my logically developed arguments. Probably because there weren't many. My letters in the comics press were often the silly type. I still blush at the memory of the ditty I wrote to the tune of the Notre Dame victory march

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*FOOTSLOGGERS AND SOLDIERS OF FORTUNE, PRIESTS AND POETS,
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CASH, A CAUSE, FOR THE THRILL OF ADVENTURE. LEGIONNAIRES
LIVE ROUGH AND THEY DIE HARD, TOUGH AS TUNGSTEN AND LOYAL
TO THE DIRTY END.*

SCRIPT: ALAN ZELENETZ PENCILS: FRANK CIROCCO INKS: TERRY AUSTIN EDITOR: CARL POTTS

MARVEL MAKES THE MAGIC!
ON SALE IN LATE DECEMBER

Swashbunglex

by MICHAEL DUGAN



To wrap up the thought on comic lettercolumns, consider please that of nearly equal importance to the letters themselves is the editor's judgment.

Julius Schwartz has excellent judgment, especially in the letters (at least of mine) that he declines to publish. So do Don and Maggie Thompson. After Elizabeth Slaughter's delightful column, Oh, So? is the best part of CBG in large part because fans' emotional excesses disappear somewhere in their word processor, and the tone they set in their choice of letters is measured and restrained. That is a talent, and not one easily acquired.

Perhaps the comics letter columns need not better writers but better editors.

Finally, nothing has given me as much pleasure lately as your article on underground comics. That they might expire for good seems news to good to be true. If that day ever finally comes, I will scream myself hoarse with joy.

Wilf Campbell
Montreal

What's all this talk about comics not being faithful to religious "facts?" I think it is, just not in a way that the believers like. Comics are generally written by intelligent, educated people. People that are too sophisticated to fall for all the rubbish spewed out by the umpteen "true way of God" organizations that exist in this world today.

When a writer shows a religious outlook in a story it will probably be either a shallow attempt at sincerity by a character (I pray I'll get there on time), or a manifestation of fanaticism of one sort that would make Hitler proud. But that's the way religion works in this world, appearance or fanaticism. Either way, the believers won't like it.

I am particularly writing because of Robert Butts' letter in CBG #504. I hope that I read the letter wrongly and that he was quoting examples of what religions would object to and not necessarily what he thinks, especially when he condemns all magic as Satanic, or states that the origin of evil in the universe as beginning with Adam and Eve as the "fact" and anything to the contrary as being a lie promulgated under the protection of your First Amendment.

This brings up religious freedom in the USA and Canada. Freedom of religion is always interpreted by individuals and churches as "My Beliefs," not "Everyone's Individual Beliefs."

Tell a Moral Majority teacher in a public school that he can't lead Fundamentalist prayers in his classroom that includes seven Baptists, five Episcopalians, nine Catholics, six Jews, a Muslim, a Hindu, and a Mormon, and you are attacking his freedom of religion, not preserving the rights of 30 children. Not to mention that some of those children may already have decided against their family background and chosen agnosticism or atheism as the path they will walk.

No matter what else, you can depend on people complaining about religious presentation whatever medium it is in. I think that is an unwritten 11th Commandment: Thou shalt complain about anything that does or does not mention religion. Since you are concerned with comics you will receive complaints about religion in comics. I myself was shocked when Daredevil was described a few months ago, by a member of the creative team, as one of the most Catholic characters in comics. That explained to me why he was killing so much lately. He even killed a couple of guard dogs in issue 194, the story featuring that sect. It made sense then. An established church can kill members of a sect. (Sect is worse than an established "mainstream" church, but is better than a cult, all of which are better than agnostics, which are better than atheists.) I remember about five years ago when Daredevil was forced to kill a giant owl set on him by The Owl, his anger at being forced to kill "for the first time in my life." I guess now that DD's a good Catholic, the next time a train is coming around the bend, Bullseye is so much hamburger.

Well, this is enough for me. I had better sign off before you guess my religious leanings.

David W. Easter
49 E. School
Bonne Terre, Mo. 63628

In Cat Yronwode's recent column (Aug. 5, 1983), I find yet another example of why America's comic books are considered to be trash by the adult populace at large. Quoting Cat Yronwode about Japanese comics, she writes, "There is something for everyone..." Can Marvel or DC utter this statement? When are the readers going to get something new from Marvel or DC without it being draped in traditional super-hero fabric?

On the other hand, take a close look at First Comics, Pacific Comics, and Eclipse. Here are companies who are try-

ing to give readers "something different"! Would Marvel give us a mini-series as artistically bold as *Edge of Chaos*? What company can compare the combined talents and originality of an *American Flagg*, *Warp*, or *Jon Sable*? There are vast differences between DC's *Madame Xanadu* and *Scorpio Rose*! When are DC and Marvel going to catch up to the rest of the world?

Fellow fans, do not hear me wrong. I still buy over 65 Marvel and DC titles a month! I enjoy DC's *Ronin* and *Camelot 3000*, and Marvel's *Dreadstar* and *X-Men*! I can escape into the *New Teen Titans* equally as well as I can with *DNAgents*! But that is my personal taste. I enjoy a wide variety of comic books. Not everyone does! Outside of the super-hero, there are very few comic books catering to other tastes.

Something is highly wrong in a system that does not match or surpass Japan and Mexico in sales. Cat Yronwode said, "...almost anything goes in the way of erotic, violent, and scatological imagery, is in the midst of a comics boom which has made

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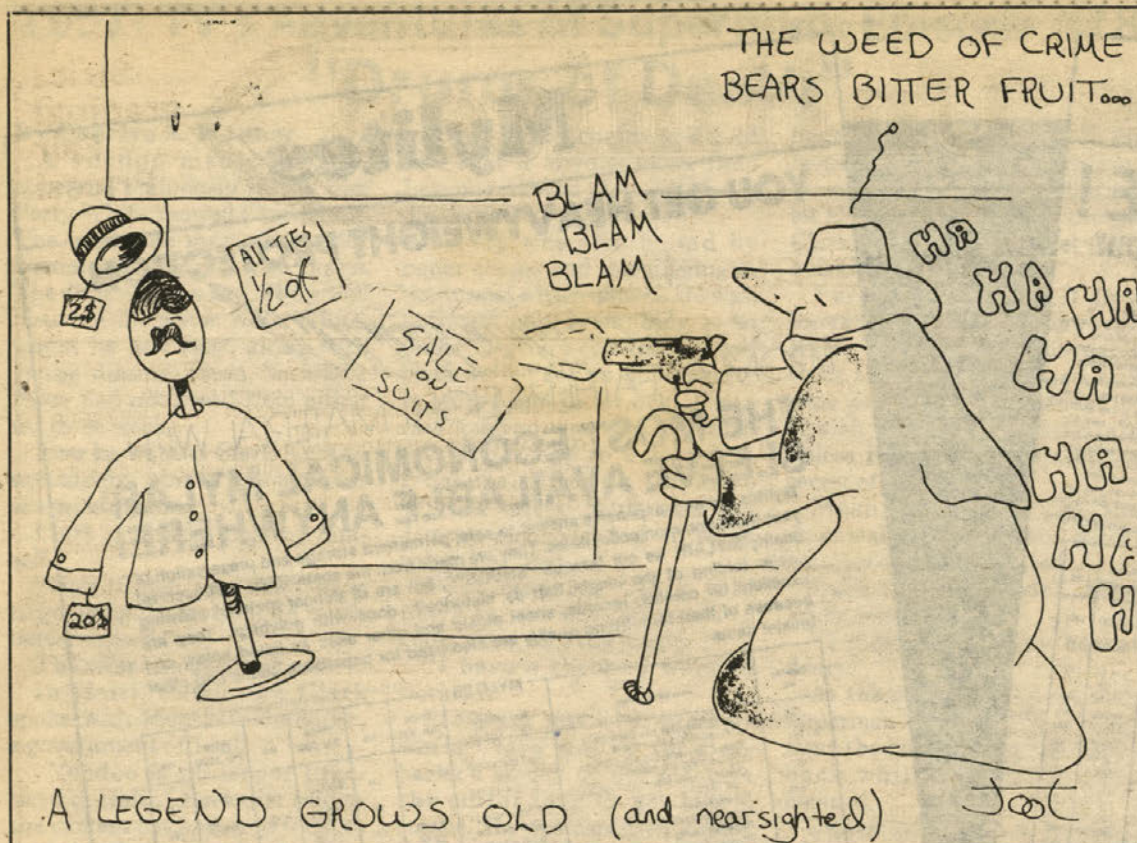
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many of the most popular cartoonists into millionaires and which is expressed in circulation so high that Americans are stunned when they read them." Millionaires? Are you listening, George Perez? Are you a millionaire yet, John Byrne? How about you, Frank Miller? Profits are going to have to be redistributed somehow across the board to all parties involved! However, perhaps a revolutionary distribution system, or at least an updated one, is needed to bring in more profits. Marvel and DC are just going in circles until preteens and older adults can be encouraged to buy these four-colored fantasies, as they do in Japan and Mexico.

One topic Cat Yronwode mentions is that Japan sells love comics: "heterosexual, homosexual, bisexual, and pornographic." Do small Japanese children read this? Are there any studies done to see if this type of literature affects them in any way? If the answer is no, then are American schools going to have to revolutionize education for our youths? Is education the main difference why Japanese adults buy comic books? Or is it the culture? Acceptability?

Do they have in Japan any versions of Jerry Falwell to remind them unjustly that hell is nearby for those who read comic books? Is there a Japanese Wertham over there? I feel we should liberalize our comic books as Japan and other nations have done, but will Congress, parents of the PTA, Falwellians, and Wertham-clones allow it? It may take several court cases, media coverage, and consistent actions by publishers and fans alike to ensure the future of the comic book. Eventually American comic books are either going to catch up to the freedoms of other nations, or be forever shackled to generic plots, fearful of what others might think or do.

[But we do have variety in comics, as your letter specified. Where in Manga! Manga! does it say that all Japanese comic-book publishers produce all



Where can I meet this Spider-man?

these different types of comics? Perhaps two companies produce primarily superheroes and the variety comes from others.

Both Marvel and DC wanted to publish *Warp*. Are you sure that DC and Marvel would have rejected *Edge of Chaos*, *American Flagg*, or *Jon Sable*? Were they even offered the chance?

And, since *Scorpio Rose* is made from recycled *Madame Xanadu* stories, the difference is not that great, mostly a bit of unnecessary nudity.]

Dwight R. Decker

P.O. Box 2217

Northlake, Ill. 60164

Some confusion seems to exist among *Buyers' Guide* readers about the situation with *Lucky Luke* titles. The first 31 titles were published by Dupuis of Belgium. Sometime in the mid-Sixties, if memory serves, the creators of *Lucky Luke* (Morris and Goscinny) jumped ship to move to Dargaud, taking the character with them. However, Dupuis has the right to continue reprinting the first 31 books in the series, while Dargaud has the subsequent titles.

To make matters only slightly more confusing, Dupuis' titles are neatly numbered #1 through #31, an order that more or less matches the albums' actual chronological appearance (some of the earliest titles are out of order, reflecting reprinting schedules at the time rather than initial publication), but the Dargaud titles aren't numbered. My understanding is that even on the international scene, Dar-

gaud only has the reprint/translation rights to those titles it published in the first place, and any Anglo-American editions of the first 31 would depend on arrangement made by or with Dupuis.

I was a little surprised by your correspondent who went into raptures describing the comics scene in Scandinavia but reported almost nothing in Italy. My own perception is completely different, being that the Scandinavian countries have been fairly indifferent to comics, with most of the material published there mediocre-to-fair quality translations of foreign (mainly Belgian and American) material, while Italy all but bursts at the bootseams with comics, both original and imported.

Italy's local Disney operation alone floods the rest of Europe with original material seldom seen in the United States, and Italian newsstands seem filled with oodles of other comics.

I suppose that when traveling, it's all too easy to be fooled by colorful displays into believing there's a booming local comics industry when what you're looking at is mainly cheap, erratically produced reprints. In terms of comics, I've found Scandinavia pretty bleak except for a few things being done in Denmark, the Germans are comics wastelands, some good stuff is coming out of Holland, Italy does an awful lot of of comics work, but the real comics nerve centers are in Belgium and France.

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082 NM	6.50
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AND THOR (126 on) (cont.)**

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Ann. #1 NM (ss on fc)	13.00

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TALES OF ASGARD

01 F-VF	1.50
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MARVEL FANFARE

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03 Mint	4.50
04 Mint	4.00
05 Mint	2.00

**MARVEL TALES
(1964)**

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02 NM	16.00
02 F-VF	12.00
05 NM	3.00
09 Mint	2.25
010 Mint	2.25

FEAR

01 NM-M	1.50
010 Mint (Man-Thing)	6.00
010 F-VF	4.00
013 Mint	1.25
014 Mint	1.25
015 Mint	1.25
016 Mint	1.25

**JOURNEY INTO MYSTERY
AND THOR (126 on) (cont.)**

0143 VF	1.25
0145 VF-NM	1.50
Ann. #1 NM (ss on fc)	13.00

TALES OF ASGARD

01 F-VF	1.50
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MARVEL FANFARE

01 Mint	8.00
02 Mint	9.00
03 Mint	4.50
04 Mint	4.00
05 Mint	2.00

MARVEL TALES

little point in bothering with somebody else's reprints, imports, or translations: i.e., don't waste shelf space on a cheap, chopped-up, digest-sized, badly translated German reprint of, say, *Natasha*, when you can get the full-sized original Belgian edition. Go for the original if at all possible.

In the midst of the on-going controversy over whether Comico is a real comic book company or a fanzine operation, allow me to add a little gasoline to the flames. I find I have a lingering prejudice against the line solely on the basis of the names of the star characters. Here we have a cast of heroes with names like *Az*, *Skrog*, *Grendel*, and *Slaughterman* (who incidentally turns out to be a woman, for Odin's sake!).

I've always felt that a good name for a character or series could cover quite a few sins in execution, but this is an entire roll-call of the ugliest names imaginable. Is it any wonder I'm a little reluctant to investigate the books any further? All I can say to the guys at Comico is that nomenclature is important if not crucial: A good name is half the battle — it invites readers to take a look. A bad name (like this bunch) repels readers. Don't make it any harder on yourselves than you have to, fellows!

(Nor does it help that one of their characters looks like the issue of an ill-advised back-alley tryst between the Michelin tire man and the Pillsbury dough-boy.)

[Having lived for years in or near Cleveland, site of an enormous and well-stocked bookstore, Kay's Book and Magazine Supermarket, and continually discovering that scores of bibliophiles of our acquaintance had never heard of it, we see the possibility of missing major comics stores even in countries abristle with them. Incidentally, Kay's is going out of business. If any of our readers knows Harlan Ellison, you might mention this to him; we're sure he has warm memories of being thrown out of Kay's.]

The name of a character is indeed important — look at the number of names the leader of *Alpha Flight* has gone through: *Weapon Alpha*, *Vindicator*, and now *Guardian*. (Incidentally, it is no coincidence that Roy Thomas brought back DC's *Guardian* in *All-Star Squadron* at the same time John Byrne was altering the nomenclature of *Alpha Flight's* head man.)

Gary Colabuono
Moondog's Comics
139 W. Prospect Ave.
Mt. Prospect, Ill. 60056

As promised, here's my reply to Doug Thornsjo's column. But instead of tearing apart his ridiculous article, I thought it more appropriate to take you to task for printing it.

We both know it has many inaccuracies. In fact it has so many downright mistakes that responsible journalists like yourselves should have just trashed it or demanded that he do at least some research.

Item: "Direct Sales comics are very profitable."

Fact: The only people making money selling Direct books are retailers. Sure, some of the Big Two books are doing quite well, but facts are that almost all of the Independents' books sell only marginally well when compared to mainline Marvels. Independent publishers are fighting like crazy for space on comic book racks. Who are they fighting? The Big Two, of course. The proliferation of new and reprint titles by Marvel and DC is a calculated business decision to make it as hard as possible for retailers to prominently feature any of the Independents' books. A retailer has just do many feet of rack space. It just

doesn't make sense to feature a marginal title when that same space can showcase a new release such as *Vigilante* or *Alpha Flight*.

Item: "Comics like *Elfquest* and *Cerebus* don't compete with regular comics."

Fact: In the comic market place all comics compete for the buyer's dollar. Some comics try to position themselves in the market place by appealing to certain smaller groups of readers. Very, very few succeed. And even the most successful are poor sellers when compared to mainline Marvels.

Item: "The *Omega Men* is an alternative to regular newsstand comics."

Fact: The only difference is the paper and the price.

Item: "The hiring of Bruce Jones can only be judged a major mistake."

Fact: The two consistently best sellers of the entire Pacific line are *Twisted Tales* and *Alien Worlds*.

Item: "Destroyer Duck is the best use of the comic book format ever made."

Fact: !!!!!!!

Item: "The worst thing about Directs is their availability."

Fact: It's really too bad that one can only buy Directs at comic shops. If it wasn't for the comic shops there wouldn't be any Direct Only comics!

As you can see this articles has my dander up. I'm assuming that the average CBG reader believes what he reads in CBG because he trusts you two guys to deliver the straight poop. Just the fact that you printed (and edited) this fellow's article lends credibility to what he says.

We as comic collectors, readers, and retailers are enjoying the biggest boom in comics since the early Fifties but the scary thing about it all is that all these Independent companies are not multi-million-dollar enterprises. Presumably a few clunkers could make them fold as fast as they appeared. This guy makes it look like the easiest way to be a millionaire is to publish comics.

There are many people qualified to an article on the direct market and Direct comics. A few who come to mind: Mike Friedrich, Phil Seuling, Bill Schanes, and Dean Mullaney. These guys would do their homework.

Leave the satire and laughs to Liz Slaughter, and the reviews to yourselves and your columnists. When it's time to seek the experts — don't use the second string.

[You are laboring under a major misapprehension — Thornsjo's piece was an opinion piece, which is where you get things like his assessment of Bruce Jones and Destroyer Duck, for instance, with which we disagree completely and then some.]

An even more major misapprehension is that we agree (or should) with everything we pub-

lish or expect everyone — or anyone — else to do so. Free speech is very nice, we think, and it should be extended to those we disagree with; after all, we already know what we think, so why not listen to some other viewpoints?

Incidentally, one of the people you list as qualified to do an article on the direct market made a point of telling us how much he liked and agreed with Thornsjo's piece. In fact, after he told us, he came back and told us he had just re-read it and that all the facts — he said nothing about the opinions — were completely correct.]

If at all possible, type your letters; it makes it far easier to use it (we have to type in the handwritten ones, we can give the typed ones to the typesetters).

If you can't type, please write (or even print) clearly.

And use only one side of the page, please. Double-spacing between lines is even better.

The easier you make it for us to use your letter, the more likely we are to use it.

Sandy Schechter

Direct Sales

Marvel Comics Group

Here are the obituary articles on Mark.

What one can't find here is that he was a very gentle, fine individual who had great feeling for comic strip art. When he told us about taking over the *Nancy* strip, we were delighted.

As you know, it's not easy to break into this business — he seemed to be getting off to a fine career.

[Sandy sent obituaries from three papers on Mark Lusk, who died of cancer at the age of 29 on July 31, 1983. He took over the Nancy strip last August — he had edited it for years — after the death of Ernie Bushmiller, who created the strip 45 years ago.]

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Lasky was also an assistant to Mell Lazarus on *Momma* for two years, and wrote scripts for several hundred comic books, including *Underdog*, *Mighty Mouse*, and *Bullwinkle*. He also worked on *Peanuts* and *Miss Peach*, and produced a syndicated panel, *Antennas*.

Lasky left a backlog of about two months of completed strips and United Features Syndicate President Sid Goldberg said UFS would launch a search for an artist to replace Lasky.

Those are cold facts; re-read Sandy's letter to be reminded that there are a person behind those obituaries.]

Francis Mao (Temporarily in Taiwan)

Taiwan is pretty nice, but I can't wait to get home. I've found some interesting stuff (comics-wise) that I'll send to you when I get back. I'm suffering from severe withdrawal symptoms since I can't get my weekly dose of CBG here.

I've discovered that Taiwan also has a type of underground comics, but it's not what you think it is.

And no one has even heard of the X-Men here!

[Gee, we hope Chris Claremont didn't read that last part.

Perhaps we can incorporate some of Francis' findings in our next *International Issue* of CBG.

Oh, yes, we plan to do another *International Issue*, with some-what heavier Oriental coverage, some more from Mexico (Chris Couch's interview with Remy Bastien and his report on the Mexican comics scene brought us much favorable mail and a great deal of in-person praise at conventions).

Contributions to the issue are invited. We'll let you know well in advance about the next one, instead of just springing it on you.]

The Comic Book Hall of Fame

By Don Rosa

This is a feature I've written on and off for about 10 years since I first began it back in an old issue of *Rocket's Blast* *ComiCollector*. Most recently I'd been inflicting *The Comic Reader* with it. But since *TCR* is monthly and I'm also writing "The Information Center" for them, my "Hall of Fame" column has only appeared about once every seven months or so!

Therefore, I decided to try it out on the readership of *CBG* inasmuch as it has a better chance of appearing on a more regular basis in a weekly publication.

The Comic Book Hall of Fame (HoF from now on) accepts nominations for the single greatest individual comic books of all time!!!

Now, that's not the best comic series or title or feature or run or whatever; what we're dealing with is choices for the best individual issue of a comic. I don't set a limit for how many issues may be nominated at a time — but I think we should try to hold it to somewhere between five to ten issues; if you wish to nominate more than that you can always send another list at a later date.

Naturally, we need an explanation for your choices; again, I

set no limit but let common sense guide your hand — I can't take up too much space but neither do I wish to edit comments. So, try to hold your explanations-descriptions to two or three sentences per nomination.

Often readers wish to send nominations which I regard as not quite in spirit with the proceedings. Such "invalid" nominations usually include the first issue of a favorite title simply because it was the first issue or origin; no fair! Other people like to nominate a comic only because it was the first issue they happened to buy or one they remember from their youth simply because it was the only issue they had; no fair! Still others try to nominate an entire series such as "Starlin's Warlock" or "Barks' Ducks"; no fair!

We look for individual issues on their individual merits. The only exception to this might be in the case of two-or-three-part continued stories, but I am of the opinion that the best comic stories have not only been tales confined to a single issue, but often stories which were only one of several in a single issue (like a Donald Duck strip in a *Walt Disney's Comics and Stories* or some EC tale).

The value of this column is not simply to give you folks a

chance to pop off about your favorite issues. The real value is that it gives readers a chance to hear from fans of a particular series as to which are the best examples of that series. Think of it: We have the (dramatic pause)

Price Guide to pander to the pervert subculture and crass speculators as to which issues contained choice examples of "drug mention" (wow!), "injury to eye motif" (zowie!), and the ever-popular "bondage" and

"lingerie" scenes. The HoF will try to deal with something of little interest to the *Price Guide* — namely quality rather than perversity. At today's prices we can hardly afford to begin a collection of *Richie Rich* or *Little Archie* from scratch in order to see what substance there might be to the fervor of their fans. But, reading this column, we can spot the issues that may be the best in some people's eyes, perhaps hunt down that particular issue(s), and see what there is to see.

I hope readers will take that attitude because it's been my

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All art by Ernie Chan. Conan appears in almost every strip. The overall appearance is very impressive as all are large size, 5 1/2 inches by 17 inches. I can pick out the nicest daily in a price range if you like.

1980 Jan 22, 26, Feb 12, Mar 7 (Red Sonja and Thulsa Doom) @ 40.00

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1978 Dec 20, 21 (Red Sonja) @ 35.00

1979 Jan 20, 22, 24 (The Great White Worm in all dailies) @ 35.00

Feb 23, 24 (Conan Battles Shadow Bats) @ 35.00

Mar 7, 9, 10 (Battle Between Two Sorcerers) @ 35.00

May 12, 14, 24, 29 (Conan and Large Devil) @ 35.00

Nov 22, 23, Dec 7, 8, 10, 12, 14, 15, 17, 18 (Conan and Shadow Men) @ 35.00

Oct 2 (nice art) @ 35.00

1980 Jan 12, 14 (Red Sonja) @ 35.00

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Apr 1 (Conan Battles a Devil Beast) @ 35.00

Apr 9, 10, 12 (all nice art) @ 35.00

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1979 Aug 9, Oct 12, Dec 3 @ 30.00

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1979 Feb 12, 17, Mar 28, July 2, 19, Aug 23, Sept 7, 21, Oct 23, Nov 26 @ 25.00

1980 Apr 26, May 17, 23 @ 25.00

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Conan #82 art by Howard Chaykin and Chan pages 18, 19 @ 30.00

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KING CONAN ORIGINAL ART

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experience that many new members of this hobby are too prone to tunnel-vision and seem to have little interest in anything other than their *X-Men* or *New Teen Titans*. This column can either open up new vistas or simply be chewing gum for your eyes — it's up to you.

I could try listing for you the issues which over the past 10 years of HoF have become clear favorites — stuff like *Superman* #149 ("Death of Superman") or *Spider-Man* #31-33. But I'll just let the column speak for itself and throw it open to you.

Therefore, before we begin, I'll simply summarize: the Comic Book Hall of Fame accepts nominations for the best individual comic book issues of all time. Please hold your list to five to ten nominations, and a two-or-three-sentence explanation for each choice. Mail them to:

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Being a Carl Barks addict makes coming up with a list like this difficult since I consider pretty well everything he did to be worthy of a Hall of Fame position. Nevertheless, I've managed to choose the following favorites and for variety's sake I chose from all the comics I've read, rather than just sticking to Barks.

Donald Duck Four Color #256 — "Luck of the North." This is a typically excellent Barks epic and was one of the first I ever read. Also, Gladstone Gander is a favorite supporting character of mine and this issue features one of the best Donald-Gladstone battles. The 1½-page sequence showing Donald's guilt over his trick on Gladstone alone

makes this story a classic. [Agreed!!!]

Walt Disney's Comics & Stories #178, where Donald moves to a quieter part of town to escape noise that's keeping him awake at night, is one of my favorite 10-pagers. The new-found calm quickly deteriorates into one of those situations that only Donald Duck could get into. A hilarious story.

Walt Disney's Comics & Stories #167-169, "Mickey Mouse in the Lost Legion." Paul Murry, the other "good artist," was in his usual top form and the story is a very well-done adventure-humor epic.

Fantastic Four #4 — the return of the Sub-Mariner. This was my first superhero comic (by way of *Marvel Collector's Item Classics* #3) and it got me interested in superheroes. It's Lee and Kirby at their best. [Y'know, it's very strange, but I've found over my years in writing these columns that FF #4 was the first superhero comic or first Marvel comic that many people ever saw. It was the first Marvel comic I ever bought, the first Fred Hembeck saw, etc., and now the first you ever saw — and yet you saw it as a reprint! Weird, eh?]

Strange Tales #110 — the first Dr. Strange story (this one is also in *Marvel Collector's Item Classics* #3). What particularly grabbed me about it was Steve Ditko's eerie style, which gave this Nightmare story the perfect mood. Even the coloring was perfect. This story made me a great admirer of Ditko's work.

DC Special #15 featuring Jack Cole's Plastic Man. Being quite a fan of humor comics I was thrilled with Plastic Man's brilliant blend of superhero seriousness and humor. I just wish I could afford the originals so I could read more of Cole's work.

Elfquest #4 — "Wolfsong." I

singled this one out because the saga of Madcoil is a very moving story and I like the look it gave into the Wolfriders' old way of life before the quest. Also, I especially enjoyed how the Pinis handled the early days of Leetah and Cutter's relationship. *Elfquest* is easily one of the best comics ever made.

Finally, I'd like to briefly nominate the following: **Melvin Monster #7**, **Porky Pig Four Color #385** ("Isle of Missing Ships"), **Uncle Scrooge #5** ("Secret of Atlantis") and #18 ("Land of the Pygmy Indians"), **Adventure #340-341** ("Computo the Conqueror"), **Bugs Bunny Four Color #187** ("The Dreadful Dragon"), **Dennis the Menace Digest #4** (chock full of Al Wiseman and Fred Toole reprints), **Abbott and Costello #4** (Charlton), **Donald Duck Four Color #408** ("The Golden Helmet") and **Sugar and Spike #49**.

Bill Kropfhauser — Columbus, Ohio

Ask a comic fan for an opinion and you get it with both barrels. Some interesting choices were forwarded in the latest "Comic Book Hall of Fame." Well, they've inspired me to think about it and the results are as follows:

Flash #186 — "Time Times Three Equals ...?" Mike Friedrich forwards a favorite theme of mine, the hero who succumbs to his or her power's temptations, and then does everything possible to sabotage the story. Fortunately, the concept was strong enough to withstand it and emerge interesting and memorable.

Detective #439 — "Night of the Stalker." Cat Yronwode called #475-476 the definitive Batman, but she either forgot or missed this one, also by Steve Englehart. This is The Batman that Finger and Kane came up

with long ago and more; unfortunately, it's the type of story one can only do once.

Giant-Size Avengers #2 — "A Blast from the Past." Dave Cockrum turns in his best art job ever and Englehart writes a story perfectly balanced with action, introspection and surprises. The entire Celestial Madonna story after this issue was an anti-climax.

Action #47 ("Powerstone") and **Superman #17** ("When

Titans Clash"). The first of many Superman vs. Super-Luthor stories and, in my opinion, the best. Nice story by Alfred Bester (I think), and nice art (guessing again) by Jack Burnley and Wayne Boring.

Batman #1 — when a clash with Dr. Hugo Strange is the dull story of the book, you know you have a good book. Great first appearances of The Joker and The Catwoman; Bill Finger was never better.

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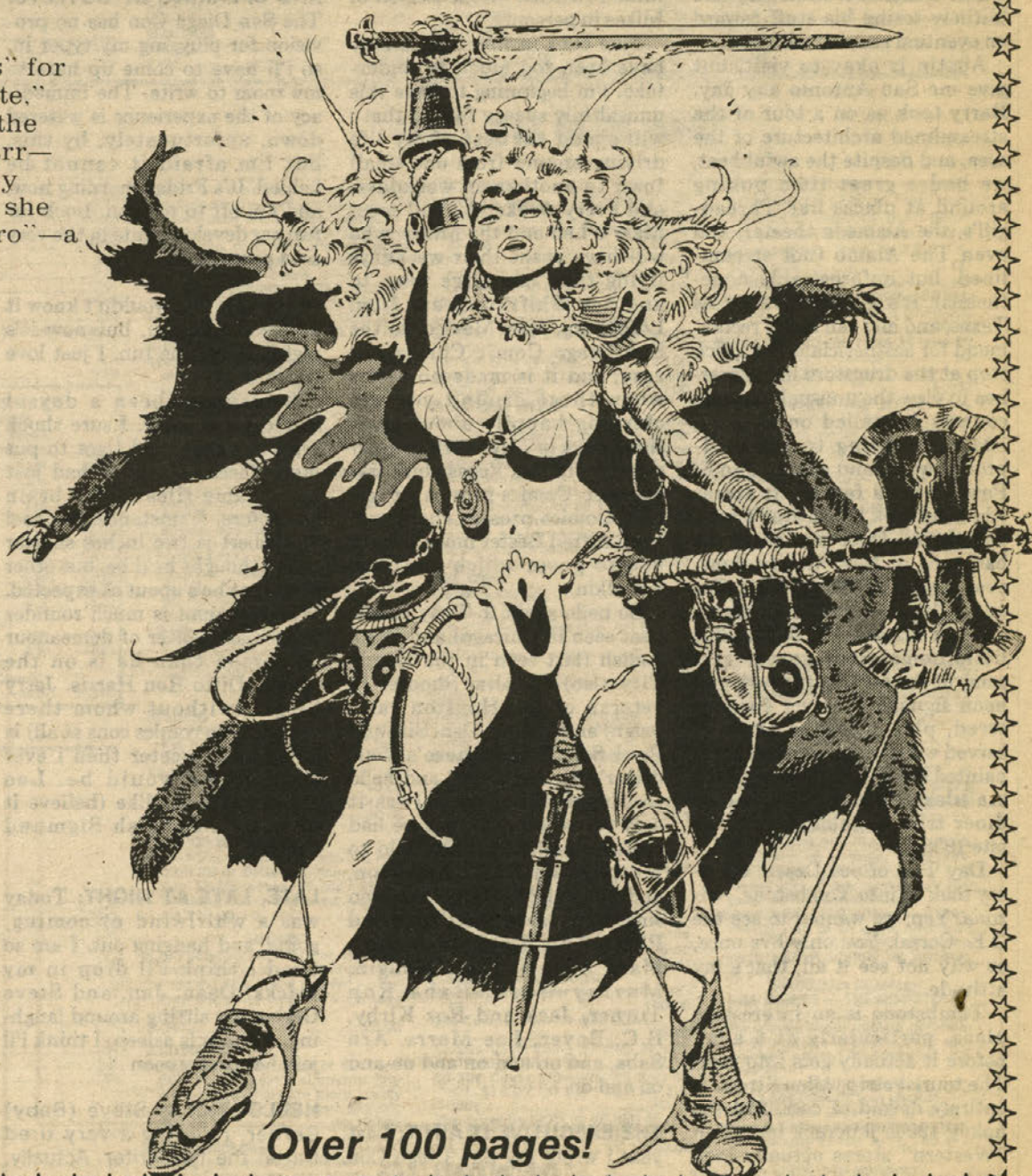
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AND THEN . . . AND THEN . . .

After the closing of the Houston Comix Fair (which I will always fondly recall as Food Con '83, on account of the lavish meals we were served by the kindly organizers of this Texas bash-and-a-half), Dean and I headed straight for Austin, there to see an old friend of mine, one Barry Carroll by name. Barry is by now my longest-lasting continuous pal, as we've known each other and kept in touch since we were both in our late teens. In the old days we used to sit around and discuss the beauty of Steve Ditko's *Dr. Strange* and Jim Steranko's *Nick Fury* work; now we show each other photos of the unusual streamlined buildings we have encountered on our various travels through time and space.

Althaea (that's my daughter, for those of you who have just picked up this paper in a comic shop and are wondering what the heck it is you are now reading about) came down on a bus to meet us and join our westward-bound caravan; her summer vacation in Missouri with her father over, she was ready for a little action on the convention circuit before settling down to a new home and a new school.

Deni Sim and Paul Smith (you'll recall we left them on a motorcycle, Austin-bound) put in an appearance too — only to announce that they'd decided to continue on to San Diego by bike, leaving us to carry their spare luggage. That was cool — until it developed that Paul had left his driver's license with us. Poor guy landed up with a heavy traffic ticket too, while we were blithely toting his stuff toward an eventual reunion with him.

Austin is okay to visit, but give me San Antonio any day. Barry took us on a tour of the streamlined architecture of the area, and despite the awful heat, we had a great time poking around at places like Threadgill's, the Alameda theater, and even The Alamo (not streamlined, but unforgettable nonetheless). It's a long drive across Texas, and all I can really recommend for aestheticians is a quick stop at the drugstore in Balmorhea to view the unusual fountain counter (installed on Dec. 27, 1948, according to the still-proud owner) and a foray into El Paso to hit a few thrift stores (the hardback books aren't half-bad there). Once you enter the badlands of New Mexico, however, there's nothing for miles and miles except the Lordsburg Cafe in Lordsburg, N.M. This little home-made gem boasts some of the neatest tilework and neon signage I've ever encountered, plus a unique array of carved wooden mouldings spray-painted silver in imitation of the stainless steel prefabricated diner trim popular during the late 1930s.

Day Two of our Desert Odyssey took us into Tombstone, Arizona. Yep, we wanted to see the O.K. Corral. You only live once, so why not see it all; that's my attitude.

Tombstone is an interesting place, particularly at 6 a.m., before it actually gets into gear. The tourist strip, Allen Street, is entirely devoid of cars, and the hokey 1950s jimcrack imitation "Western" stores actually look authentic in the early light of dawn. The irony of Tombstone's veneer of touristic phoniness is that the phoniness itself is aging

gracefully, and many of the faked-up turn-of-the-century style signs are now almost as faded and peeled as they would be were they the genuine article. Entropy harvests even imitations of antiquity. Genuine rust and dirt appears where only its simulation was meant to be seen. I love it. I just love it.

All I can say for the Mohave Desert, that stretch of land between Tucson and Here, is that if it could be wrapped up into little packages, some enterprising person could get rich selling it as ecologically spiffy hair blowers. I mean, walking out into the streets of Yuma is like walking into a blow-dry nightmare. I could feel my ends splitting in just the short time it took me to cross the parking lot and enter the nearest ice cream parlor. Hell could be no hotter.

AND SO: And so we arrived at last in San Diego, having missed the first half day of the convention, but ready to boogie in spite of that small breach of etiquette. And who should meet us as we arrived but The Usual Gang of — no, no, not Idiots — it was Marv and Len, the Dynamic Duo Themselves! And lo! Within minutes we had been greeted by more of the Summer birds of passage: Mike Flynn, Mike Barr, Mike Friedrich — the Legion of Mikes in person!

Five cons in four weeks may have been too much to undertake. I'm beginning to have this unhealthy spacey feeling that I will spend the rest of my life driving around from one small town to another on weekdays, and every weekend I will meet Marv'n'Len and the Mikes, who will have spent their weekdays flying from one large town to another. Shifting gears from Lordsburg, New Mexico, to the San Diego Comic Con is not easy, and it is made no easier when those around you are chirping happily about their three days in New York or their side-trip to Las Vegas since last you met. Comics pros as jet setters. Comics pros as characters in an Alfred Bester novel (I leave you to guess which one, Mr. Sawolkin).

So hello again to Tony Raiola (last seen in Chicago) and Carol Kalish (last seen in the Windy City also) and Jim Shooter (a veteran of the Houston campaign) and hello to Deni Sim and Paul Smith (and here's your driver's license, Paul), and hello to Maggie Thompson (was it only two weeks ago that we had coffee together?), and hello to Murphy and Helen Anderson, and hello also to those not seen since last year in San Diego: Bud Plant, Ann Black, Shel Dorf, Mark Evanier, Lou Mougin, Murray Ward, Baba Ron Turner, Jack and Roz Kirby, B.C. Boyer, Lee Marrs, Arn Saba, and on and on and on and on and on.

THE EXECUTIVE IT AIN'T: Last year I wrote my San Diego Con report on a fancy antiquoid desk in my very fancy room at the Executive Hotel. This year I am writing it on the very plastic

veneered nightstand of the very shoddy room we're renting at the Pickwick Hotel. Last year the con paid for our room. This year we buy our own. What a difference that situation makes! The Pickwick, although a mere block from the Executive, is a run-down flop joint. The toilet seat is in a state of semi-detachment from the commode. One of the windows is permanently ajar. That's okay, though; there is no air conditioning at all; the window has to stay open anyway so we can breathe in this heat.

COMPLAIN, COMPLAIN, COMPLAIN: Actually, the hotel isn't so bad. I only wish they'd give us a few real towels instead of these white rags. And it would be nice if the cord on the nightstand lamp was long enough to reach its plug. Or, failing that, it would help a lot if the nightstand itself wasn't nailed to the wall so one could move the whole ensemble nearer to the outlet.

Oh well, I wasn't born rich, so I'm not offended by the failure of this establishment to meet my every need and fulfill my every dream of opulence and grandeur. A little hot water in the shower might be a pleasant diversion, however. Oh well, you can't have everything . . .

AND SPEAKING OF OUTLETS: The San Diego Con has no provision for plugging my typer in, so I'll have to come up here to my room to write. The immediacy of the experience is watered down, unfortunately, by this, but I'm afraid it cannot be helped. It's Friday morning now, and I'm off to the con. Look for further developments in the very next paragraph!

HEH HEH: You wouldn't know it unless I told you, but now it's nighttime. Some fun. I just love time travel.

Friday has been a day of incredible activity. I sure shook a lot of hands, and I got to put many faces onto what had just been name-files in my brain heretofore. For instance: Michael T. Gilbert is two inches shorter than I thought he'd be, but other than that he's about as expected. Will Meugnot is much rounder in face and softer of demeanour in person than he is on the phone. Ditto Ron Harris. Jerry Siegel (without whom there would be no comics cons at all) is shyer and sweeter than I ever thought he would be. Leo Duranona looks like (believe it or not!) a Spanish Sigmund Freud.

LATE, LATE AT NIGHT: Today was a whirlwind of coming, going, and hanging out. I am so tired I think I'll drop in my tracks. Dean, Jan, and Steve Gerber are sitting around laughing. Althaea is asleep. I think I'll join her pretty soon . . .

HELLO. This is Steve (Baby) Gerber, relieving a very tired Cat at the typewriter. Actually, it will probably come as a very small relief. For, though I was instructed to be light and frothy with this piece, it is my unfortu-

nate wont to be moody, quasi-philosophical, quasi-intellectual, and quasi-substantial. In a word, pretentious. My immediate impulse, sitting down at any typing machine, is to write something uncommercial. My lone virtue as a writer is that I do not ramble. I get right to the depressing stuff. Take, for example, death.

HELLO, this is cat, relieving a very sick Steve at the typewriter.

You know what I like about Steve's writing? He makes me feel normal. (Just kidding, Steve!)

HOW EMBARRASSING!!!: It's Saturday night now, and I've just gotten back from dinner. While I was eating (and being served by the bar-none rudest waiter I have ever encountered in my few years as a restaurant patron — I mean this guy was so off-the-wall he walked off while we were in the middle of placing our orders, commenting, "I can't be bothered if you can't make up your minds any quicker") it seems that I managed to miss the annual San Diego Con Awards presentation. It was all Steve Gerber's fault, and he'll get his for it, but since this year there was no banquet scheduled to go with the presentations of the awards, Gerbs suggested we step out for a bite — and as a result I missed being handed an Inkpot Award, while Jan and Dean Mullaney missed receiving twin "Friends of Fandom" certificates! I mean, talk about embarrassing lapses — I could hardly have done worse if I'd failed to show up for my own wedding!

The irony of it all is that we had our miserable dinner right next door to the Hotel San Diego lobby, and as we were paying our bill, Richard Howell, Carol Kalish, Marv Wolfman and about one hundred other folks saw us and came running in to tell us we'd blown our rendezvous with destiny. We hurried on down to the hotel room where the ceremony was held and arrived — in time to belatedly pick up the awards, listen to a lot of ribbing for our absence, and apologize profusely to all concerned. I got my picture taken with Shel Dorf (Shel is great for having pictures taken, by the way, and is one of the very few people I will consent to be photographed with, simply because he is so nice about it all that I'm never shy in his presence), and I hope everybody connected with the con can forgive me for feeding my face when I should have been making a stupid acceptance speech and generally acting like a dope in public.

I am honoured by being given this award (which is mine for "fan projects and service") and I'll hang it on the wall over my desk, but I'm afraid every time I look at it I'll feel a twinge of anguish over the fact that while fandom was busy honouring me, I was wasting my time in a vain attempt to communicate with a waiter so offensive that he made my daughter cry by mocking her

attempt to order grapefruit juice.

Such is life. Such is the nature of this imperfect world.

If I keep on like this someone will accuse me of writing like Steve Gerber . . .

SUNDAY, DAY OF THE LOAD:

Time to pack up all our vagrant clothes and all the new comics we've acquired, and check out of this so-called hotel. Time to load the car again and — hit the road again and drive and drive and drive again. Tonight Los Angeles, tomorrow Disneyland, the next day home for a pit stop and the day after that a short hop north to reclaim Barbie Sue the Guinea Pig and celebrate my sister's birthday. Then, only then, only hopefully then, will we come back to our new house and finish unpacking the books and the comics and the clothes and the thousand little appurtenances of life we hold so dear. And maybe then we can relax a little, at least until the next deadline, which, come to think of it, will be the day after we return home. Guess the unpacking will wait until after the deadline.

CATCHING UP: I was so tired last night I forgot to pass along some of the interesting things I've seen and heard in San Diego. Allow me to correct that oversight.

For one thing — and I don't see any reason to hold this as a secret — yesterday there was a private meeting of "the big six" comics publishers (Marvel, DC, Archie/Red Circle, First, Eclipse, and Pacific) to determine the possibility of forming either a new trade organization for direct sales publishers or integrating the three independents at the meeting into the now-moribund Comics Magazine Association of America, thus giving it a more substantial base of activities.

As I've mentioned before, the CMAA has never approached any of the new companies with an offer to join. At the same time its major function (administering the Comics Code Authority) has become a minimal activity, due to the entrance of Marvel, DC, and Archie/Red Circle into the direct market, and the demise of another long-time CMAA-affiliated company, Harvey Comics. It made more sense for the CMAA outfits to ignore the independents when joining the CMAA was also a virtual acknowledgement of the right of the Code Authority to approve a publisher's output. Now, however, when all three remaining outfits publish complete lines of non-Code direct sales books, it is obvious that the CMAA must return to its purpose as a trade organization, not a mere board of censors, if it is to survive at all.

Whether the independents will join the CMAA and return it to vitality or an entirely new direct sales comics publishing trade organization will be formed is yet undecided. I just want you all to know that the publishers are thinking about the subject.

In my opinion, this meeting, more than any other single thing, is the first sign that the Big Two have finally recognized the legitimacy of the independents as a force in the marketplace. To which I say, "It's about time, folks!"



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NOT BIG NEWS, BUT: Another highlight of this convention was running into Steve Perrin, a fellow I had not seen since the 1964 World SF Con in Oakland, Calif. Some of you may recall how once, in this very column space, I waxed nostalgic about the long-lost Mr. Perrin and wondered where he'd gone. Many readers wrote back to inform me of his career as a role-playing game designer, and finally Steve himself graced my mailbox with a letter of reacquaintance. Then on Friday, just as I was heading onto a panel dealing with "the fan press" (whatever that is), Steve unwound himself from a chair and said hello. He's still real after all these years. I wouldn't have recognized him on a street corner, to be sure. We had only actually met in the flesh for one weekend 19 years ago. But it was neat to see him again, to see what we'd both become. We promised to not let another 19 years go by between meetings. And maybe we'll keep that promise.

KATYPHILES: Because I'm so busy these days being an Eclipse Editor, I didn't really have any free time to hook up with the Katy Keene fans at the con this year. Fortunately, we ran into them last night (as we were about to sit down and meet The Most Obnoxious Waiter in the Western Hemisphere — although we didn't know that at the time). Bill Woggon looks as cheery as ever, and the publication of that new *Katy Keene Special* (What! you haven't gotten your copy yet?! You must do so at once!!!) has put all of Katydom (myself included) into a very mellow mood. Barb Raush showed me a piece of original Katy paper doll art she'd purchased at the con — a really wild extravaganza of mid-fifties sack dresses, no less — and Craig Leavitt gave me his usual big smile and hug. It's great to see Katy Keene back in the swing of



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things. The new collection Archie has brought out should serve to introduce a lot of people to the magic of Katy — without forcing them to pay the often unbearable prices dealers are now charging for original copies of her books.

THE WRAP UP: And now, to wrap up this year's bout of convention news with an on-the-spot bulletin from San Diego, here's Althaea Yronwode, pre-teen reporter.

I've been having a great time here at the San Diego Con! My only major complaint is the outrageous price of Carl Barks comics! Even horribly colored 70s reprint comics are a dollar or more!!!! Actually I have always had this complaint! (Sorry about all these exclamation marks!!!!) I must admit my worst gripe concerns the meanest, rudest, snottiest, most horrid, cruel, inhumane and fink-like waiter in the entire United States!!!!!! I mean this guy wouldn't even let me order my grapefruit juice!! To tell the truth I have forgiven him because he said I could have dessert free. I can't moan too much since the major reason I come here is to go to Disneyland afterward. And on that cheery note I'll depart. BYE!!!!!!!!!!!!

AND THAT GOES DOUBLE FOR ME: Bye Bye.



By Lawrence Watt-Evans

Nothing urgently in need of discussion comes to mind this time, so I think I'll just run through a few minor items.

First off, is anybody out there interested in the rarity of pulp magazines? I've had a request that I add some pulp issues to the Comics Census, and folks, I am reluctant to do so. I have roughly four hundred issues listed in my master file now, and estimate it'll take 10 to 12 columns to cycle them all through here. I don't really want to add anything more.

However, the request has been made and repeated, and I want to please my readers, so let's hear from anyone out there who wants to see pulps included in the Census — and also anyone who would prefer not to stretch out what's already a long list. I don't absolutely promise to abide by the majority decision, but it will certainly affect my own thoughts.

Next item, back in CGB #506, I mentioned Pat Iacovone's project of recording Golden Age comics on microfiche. I should have pointed out that he's doing this in full color; in fact, he's taken pains to be sure that the color reproduction is as accurate as he can make it. Anyone interested in loaning books for microfiche should write to Pat at 1508 Cooper St., Deptford, NJ 08096.

I've taken to collecting pre-Code horror comics recently, in addition to my long-standing interest in EC, and I've come across something I consider interesting. The horror comics, both at EC and elsewhere, borrowed story ideas from every source available, of course. EC got caught stealing Ray Bradbury's stories, "Kaleidoscope" and "The Rocket Man" (both from *The Illustrated Man*) under the title "Home to Stay," and after that did authorized adaptations rather than swiping from him — but EC and the others still appropriated ideas wherever

they could be found. The story "Practical Choke," in *Vault of Horror* #30 (which was responsible for the most appalling cover EC ever ran), was based on a brief news item about a real practical joke.

Other companies, of course, swiped from EC — glance through the horror titles listed in *Overstreet* and you'll find dozens of "EC swipes" listed. They swiped from each other. They swiped from the movies. They swiped from the pulps. They swiped from classic horror stories by Poe, Bierce, Lovecraft, and others.

Recently, though, I encountered a swipe that surprised me. In *Tales of Horror* #6, the August 1953 issue, published by Toby/Minoan, the cover story is "The Treacherous Genie" — and it's a direct steal, sometimes word for word, of a short story called "Bottle Party," written by John Collier.

The oddity is, though, that "Bottle Party" wasn't a horror

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story, wasn't in any of the pulps or other usual places. It was a mordantly witty little piece that, so far as I've been able to determine, originally appeared in *The New Yorker* in the late 1930's. (I admit I haven't been able to nail it down exactly.) It was included in the collection *Fancies and Goodnights*, originally published in 1951.

Somehow, I wouldn't have expected a comic book writer to steal from Collier — who was one of the intellectual elite, writing for *Esquire*, *Harper's Bazaar*, and so forth, rather in the tradition of Thorne Smith. "Bottle Party" is a sort of mild sex comedy involving a bottled genie and "the most beautiful woman in the world," wherein the protagonist comes to a bad end — the whole thing played for laughs, or at least a sophisticated smile. The comic writer, whoever he or she was, kept the basics of the plot, cut out the sex and sophistication, and played up the bad end.

He must have been desperate for a new plot! Even the extra little fillip at the end, characteristic of Collier, is the same, except it's been changed from a bit of understated humor to a final twist of horror by slightly different emphasis.

This has me wondering what other peculiar sources comic book writers have borrowed from over the years. I don't mean the obvious ones, such as

SCENES WE'D LIKE TO SEE



the innumerable Frankenstein variations or jungle lords derived from Tarzan and Rima, but the odd, unexpected ones, such as this Collier swipe. Has anybody come across any particularly bizarre ones? I did a column recently suggesting that some well-known works of science fiction and fantasy should be adapted to comic-book form; well, maybe some of them have been, illicitly, and I don't know it.

I'd like to know it; if anybody finds any, do drop me a line.

Be careful, though; sometimes things aren't as they seem. For example, I've heard people accuse EC of stealing "A Weighty Decision" in *Weird Science* #13 from Tom Godwin's classic short story, "The

Cold Equations" — except *Weird Science* #13 was the May-June issue for 1952, and "The Cold Equations" is copyright 1954. It's possible that Godwin got the idea from EC, but not that EC got the idea from Godwin. And I'd like to think that Godwin came up with it independently, rather than believe that he swiped it from a comic book, since "The Cold Equations" is considered to be one of the all-time great short SF stories, taught in college courses and included in various anthologies of "best SF." It's not that I don't feel any story derived from comics could deserve such attention, but that I would hope that the writer would have the grace to admit the story was stolen when the

By Francis Mao

fuss began, if in fact it was.

Another topic that's come to my attention recently, brought up by a letter I received, is that of characters who have been published by more than one company. There have been a lot of them, from the original Captain Marvel at Fawcett and DC, to Tarzan, who may be the all-time record-holder, having appeared in comics published by Dell, Gold Key, DC, Marvel, United Features Syndicate, Charlton, St. John, and R.B. Leffingwell — and maybe others, depending on how you figure it (for example, is Whiteman the same as Gold Key?).

There are a lot of characters who have moved from one company to another, for one reason or another. If anybody out there

can find one who tops Tarzan's eight-or-more companies, I'd like to hear about it.

And as long as I'm bringing up odd little topics that interest me, here's one more — mixed genres. I refer to such marvelously bizarre and original titles of times past as *Space Western*, *Monster Crime*, *Saddle Romances*, and *Super Mouse*.

Maybe some of you don't think *Super Mouse* belongs on that list, but to me, combining superheroes with funny animals, even though it was far more successful and popular than the others, is just as strange as mixing monsters with crime, science fiction with Westerns, or love stories with Westerns.

And then there are titles like *Phantom Stranger*, that tried to combine superheroes with mystery/horror, or the original *Ghost Rider*, combining superheroes with Westerns. Science fiction and superheroes are heavily overlapping categories to begin with, as are superheroes and crime. Some of the Supergirl stories in the late Sixties tried to combine superheroes with romance (and failed miserably, in my opinion).

Is there any combination of major comic-book genres that hasn't been tried? *Crime Romance*, I suppose — though Fox had a title, *Crimes by Women*, that may have come close (I've never had the chance to read a copy).

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And now, on to the comics census.

We're up to that point in the cycle where I'm supposed to do the Miscellaneous category — but as you might guess, there are a lot of titles in that group! Last time around I split it up according to whether I knew anything about them, but that's a foolish criterion, really, and I don't want to use it again. Instead, I'm going to break out a new category and discuss that this week. To be specific, I've decided to give Fawcett its own list, and here it is:

Baseball Heroes no number: Listed as scarce, not previously mentioned here.

Bulletman Well-Known Comics Giveaway: Listed as scarce, not previously mentioned here.

Captain Marvel and His Lieutenants of Safety: Three different unnumbered issues, all listed as scarce, not previously mentioned here.

Captain Marvel Thrill Book #1: Oversized with black-and-white interior, there's a collector in Texas who has a copy, and Donald Puff, of Cheektowaga, N.Y., recently advertised a copy for sale.

Captain Marvel Well-Known Comics Giveaway: Listed as scarce, not previously mentioned here.

Fawcett Movie Comics #15: Scarce, not previously mentioned.

Gene Autry Comics #1: Listed as rare; a collector in Alabama has a copy.

Master Comics #21: Listed as scarce, not previously men-

tioned. (I'm getting tired of typing that.)

Spy Smasher Well-Known Comics Giveaway: Scarce, not mentioned before.

Western Desperado Comics #8 Listed as rare, not mentioned before.

Whiz #1/Flash Comics #1: The famous trademark edition, one copy known, as described in CBG a couple of months back.

Whiz #153-155: All scarce, according to Overstreet.

Wisco/Klarer Comic Book rare uncut version. I don't know what the story is on this, but it's got the word "rare" in the listing in Overstreet. Includes, it says, Captain Marvel, Tex Farnum, and Black Phantom.

Wow Comics #1: This time I do mean the Fawcett issue, not the earlier David McKay title. A

collector in Texas tells me he has a copy, and has seen just one other.

Hmm. That didn't take very long, so let me throw in another list. Remember those DC issues listed as scarce or rare in the photo gallery that I mentioned? Well, I've heard from a collector who has the following:

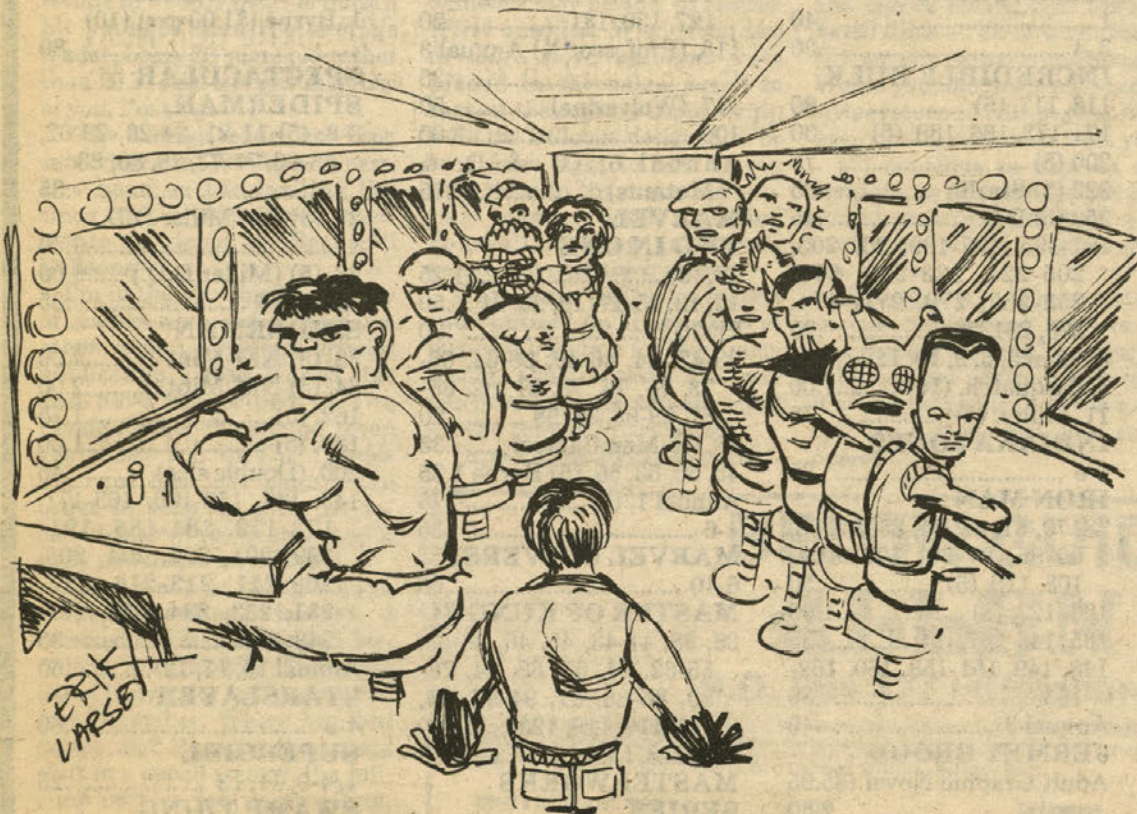
Listed as scarce: **Adventures of Alan Ladd #1, Dale Evans #2, Danger Trail #3** (Whoops, that's listed as "rare"), **Frontier Fighters #2, Gang Busters #2, Girls' Love Stories #2, Sensation Mystery #115, Star Spangled Comics #113, Tomahawk #2.**

Listed as rare: **Danger Trail #3**, as I said, and **Real Fact #6.** Still a bit of room, so I'll just

mention in passing that *Baffling Mysteries* #26 very definitely exists — I've gotten two copies for myself since I last mentioned it, and heard from someone who owns a third.

However, I've seen no evidence at all that *Baffling Mysteries* #29 and #30 really exist, and if anybody has any such evidence, I'd like to hear about it.

If you've got any, or if you own any issue I've mentioned in these lists, or have seen 'em somewhere recently, or if you'd just like to tell me what you think of me, or if you'd like to make me a gift of some California real estate, just write to: Lawrence Watt-Evans, 1637 Lindy Lane, Lexington, KY 40502.



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M-F 12-7; Sat. 12-5:30

PULP MAGAZINES

ACE G-MAN 1936 May/June (#1) Fine \$60.00 May/June (#1) VG 45.00 Sept/Oct, Nov/Dec both VG @ 35.00 1937 Mar/Apr VG 25.00 1939 Jan/Feb VG 20.00 July/Aug (Suicide Squad, GX) G-VG 20.00 both VG @ 20.00 1940 Jan/Feb, Nov (Suicide Squad) both VG @ 20.00 1942 Feb (Suicide Squad) F-G 10.00 ACE HIGH MAGAZINE 1930 2nd Mar Fine \$12.50 1931 1st Jan, 2nd Jan, 3rd Jan, 2nd Feb, all VG-Fine @ 10.00 2nd Oct Abt G 6.00 1st Dec Fine 12.50 1932 2nd Feb G-VG 8.00 2nd Mar VG 10.00 Oct, 1st Nov, both VG @ 10.00 1933 2nd Feb Fine 10.00 1937 Apr VG 8.00 ACE HIGH NOVELS 1932 May (#2), June (#3), both VG-Fine @ \$15.00 ACE HIGH WESTERN 1946 Mar VG \$6.00 ACES 1931 Aug G, C \$8.00 ACE MYSTERY 1936 May (#1, wild mag) G \$90.00 July (very rare) VG 100.00 ACE SPORTS 1939 Dec (Saunders cover) VG \$8.00 ACTION-PACKED WESTERN 1938 Sept VG \$8.00 1939 Apr G-VG 7.00 ACTION STORIES (Early issues are very rare) 1922 Jan (#5, The Flame Feather) Abt G \$30.00 Feb (#6) piece out of cover, G 25.00 1923 Oct (The Isle of Fear) G-VG 20.00 1926 Mar (Doom Lagoon) VG 20.00 1932 Jan (Ghost of the Shark) VG 15.00 1940 June (Sci Fi issue) VG 25.00 Aug (classic jungle cover) Abt Fine 25.00 Dec (super pre historic battle cover — dinosaurs attack cave-men) Fine 27.50 1941 Feb, June (Canibal Isle) both Fine @ 12.50	1942 June (Senorita Six-Gun, Aug (violent cover), both VG @ 10.00 1944 Spring (Senorita Scorpion, nice cover) Abt Fine 15.00 1945 Spring (Senorita Scorpion cov by G. Gross) Fine 15.00 Fall (nice Saunders cov) Fine 10.00 1946 Summer (GGA cov) VF 15.00 Winter (Senor Black Mask) Abt Fine 10.00 Spring/June VG 8.00 1947 Winter (Senorita Scorpion Whip cov) VG 15.00 Summer VG 8.00 1948-49 Winter (Jack London) VG 10.00 1949 Fall VG 7.00 1949-50 Winter (Senorita Scorpion) VG 10.00 1950 Spring (Hanging cov) VG 8.00 ADVENTURE (T.M. — Talbot Mundy Story) 1913 May (Wild cov, nice spine) VG Dec (beautiful cov) VG, back cov damaged 15.00 1914 Feb (Talbot Mundy), Mar (Mundy), May, June (Mundy), all G-VG @ 15.00 1915 Feb, Aug, Nov, all G-VG @ 15.00 1919 Mid-Mar G-VG 12.00 1921 Mar 3rd St, VG 8.00 Apr 3rd G-VG 15.00 Nov 10th G, NBC 6.00 1923 Dec 30th VG 15.00 1924 Oct 10th VG 15.00 1925 Apr 10th Fine 15.00 1926 July 23rd (T.M.) VG 12.50 1928 Sept 15th (the unpublished sequel to the 3 Musketeers — Wild cover) Fine 25.00 1929 Oct 15th Fine-VF (cover depicts natives going into battle) 20.00 1930 Feb 1st G-NBC 5.00 Feb 15th G-VG 8.50 Mar 15th Fine 12.50 Apr 1st (The Slave Runner) Fine 15.00 May 1st, July 1st, both Fine @ 12.50 1931 May 1st G-VG 8.50 June 1st, June 15th, both VG @ 10.00 Sept 1st G-VG 8.50 1932 Sept 1st VG 10.00 Sept 15th Fine 12.00	1934 Feb (Matador cov) Fine 12.00 Mar Fine 12.00 Apr (Foreign Legion) VG 10.00 Aug (Suicide Patrol) VG 10.00 Oct 15, Nov 15, Dec 15 (Oriental Menace), all VG @ 10.00 1935 Apr 15, June 1st, Aug 1st, all VG-Fine @ 12.00 Oct 15th (Huroc the Avenger) VG 12.00 1936 Feb, Mar (W.C. Tuttle), both Fine @ 12.00 June, July, Oct, Nov, all VG @ 10.00 1937 Feb, Mar, Apr, May, all VG @ 9.00 1938 Apr, June, both VG @ 9.00 1939 Dec VG, piece out of cov 5.00 1940 May (Baumhofer cov) Abt Fine 10.00 1945 Dec VG 10.00 1946 July, Oct, both VG @ 5.00 1947 May, July, Aug, all VG @ 5.00 Oct, Dec, both Fine @ 7.00 1948 July VG 5.00 Sept (comic type cover) Fine 7.50 1949 May, Oct, Nov, all VG @ 5.00 1951 Sept (Hanging Scene — rare) Abt Fine 10.00 ADVENTURE YARNS 1938 Aug (#1, beautiful cover has Arab Sheikh kidnapping a woman) VF \$75.00 ANSLEE'S MAGAZINE 1914 Nov (O. Henry) VG \$15.00 1924 Feb VG 10.00 1926 May ("Ann Veronica", by H.G. Wells, also O. Henry) VG, minor tape 15.00 AIR ADVENTURES (Ziff-Davis) 1939 Dec (1st issue) Fine \$25.00 VG 17.50 AIR STORIES 1928 July (#12, The Winged Emperor) Fine \$35.00 Oct (The Lost Legion) VG 25.00 1929 Feb (Flying Horseman) VG 20.00 Apr (Sky Pirate) VG 25.00 June (nice cover) VG 20.00 Aug, Oct, both VG @ 20.00 1930 Jan (The Squadron Ghost) Fine 25.00 Feb (Crashers) Fine 25.00 Mar, Apr, both VG @ 20.00 May (The Wing Wonder), June, both VG @ 20.00 Dec (Robert I. Hogan) VG 25.00	1931 June G-VG 17.50 July, Aug, Dec, all VG @ 20.00 AIR TRAILS 1930 Oct (a classic title) VG, C \$10.00 AIR WAR 1940 Fall (#1, Capt. Danger) Fine \$35.00 1942 Summer VG-Fine 15.00 1943 Winter VG 12.50 1944 Winter, Summer, Fall, all Fine @ 12.50 ALIBI 1934 Mar G, POC (all issues very rare) \$20.00 ALL ACES 1936 May-June Fine-VF (outstanding adventure magazine, unusual item: Talbot Mundy novel) \$75.00 ALL DETECTIVE 1932 Nov (#1, Black Brotherhood) VG \$30.00 ALL FICTION 1931 July (rare title) VG \$15.00 ALL FOOTBALL 1938 Fall (#1) Fine \$12.00 1939 Fall (exciting Saunders cover) Abt Fine 10.00 1942 Fall/Oct (G. Gross cover) Fine 10.00 ALL FOOTBALL STORIES 1947 Dec (#1) VG-F \$7.50 ALL STAR DETECTIVE STORIES (Clayton) 1932 Apr (contains confessions of a dope fiend — a story of drug use and abuse in the 30's; plus Jean Harlow — Lucky Strike back cover ad — a unique and unusual issue) G \$25.00 ALL SPORTS 1950 Feb VG \$5.00 ALL STAR ADVENTURE FICTION 1935 June (Hurricane Williams) VG \$12.50 ALL-STAR CAVALIER WEEKLY 1914 May 23 G-VG \$17.50 ALL STORY WEEKLY 1915 Nov 13 (The Huntress) G \$15.00 1917 Mar 10 VG 15.00 June 2 (movie edition, great cover) VG, NBC 15.00 1919 Nov 1 (Douglas Fairbanks, movie edition) G-VG 25.00 Nov 15 G 15.00 1920 May 1 (superb fantasy cover) VG 17.50	May 15 VG 15.00 Apr 24 VG-Fine 17.50 ALL-STAR LOVE STORIES 1935 Dec 21 (clown cover) VG \$8.00 1943 Aug Fine 5.00 1948 May, Aug, Oct, all Fine @ 4.50 ALL WESTERN MAGAZINE 1932 Sept (Lester Dent) VG, TS 18.00 1934 May Fine 15.00 1935 Dec (Devil Mountain) VG 8.50 1936 May (Walt Coburn) VG-F 8.50 1942 Dec VG, NBC 5.00 1943 Mar, Apr/June, both VG @ 6.00 Apr/June Fine 7.50 AMAZING STORIES (For issues between 1926-1933 see large size pulp section) 1933 Dec VG \$18.00 1934 Jan, Feb, July all VG @ 18.00 Sept, Dec, both VG (w/minor masking tape on covers) @ 9.50 1935 Jan, Feb, Mar, Apr, all VG (w/minor masking tape on covers) @ 8.50 Jan, Feb, Apr, Dec, all VG @ 15.00 July F-G 6.50 May VG (NBC) 9.50 Dec (one pg out, NBC) 7.50 1936 Aug G 8.00 Dec VG 15.00 1937 Feb VG (NBC) 9.00 June VG 15.00 Aug VG (tape) 9.00 Oct VG 15.00 1938 Feb G (coupon out of BC) 10.00 June VG (photo cover) 15.00 Aug VG (photo cover, Robert Bloch story) 17.50 Oct Abt Fine 17.50 Nov G, NBC 7.50 1939 Feb F-G 15.00 Feb, Mar, both VG @ 15.00 Apr, May, June, July, all Fine @ 17.50 June, July, both VG @ 15.00 Aug (Warriors of Mars) F-G 8.00 Sept VG 15.00 Oct (CBS Radio issue) VG, NBC 10.00 Nov (Skeleton cover) VG 15.00 Dec Fine 17.50 1940 Jan (Adam Link) VG 15.00 Feb (Adam Link's Vengeance) Fine 17.50 Mar VG 15.00 Apr (Fish Men of Venus) VG 15.00	May (Wild "bloodshot eyes" cov) VG 15.00 June (Slave Raiders from Mercury) VG 15.00 July (Adam Line) VG 15.00 Aug (Suicide Squadrons) VG 15.00 Nov VG 15.00 Dec (Adam Link) VG 15.00 1944-1952 (12 issues per year) VG any issue @ 5.00 Fine any issue @ 8.00 1953 Jan, Feb, Mar (last pulp) VG 6.00 Fine 9.00 Apr (1st Digest) VG 5.00 Fine 7.50 THE AMERICAN MAGAZINE 1907 Jan, Feb, Mar, May, July, Aug, Sept, all VG @ \$12.50 THE AMERICAN EAGLE (A classic title + combines heroes, aviation & patriotism) 1942 Apr G-VG 15.00 1943 Spring VG 20.00 AMERICAN SKY DEVILS 1942 July (#1) VG \$15.00 1943 Jan VG 10.00 A. MERRITT'S FANTASY 1949 Dec (#1) Fine \$25.00 VG 15.00 1950 Feb, Apr, July, Oct, all Fine @ 12.50 Feb, Apr, July, Oct, all VG @ 9.00 Apr, Oct, VF @ 17.50 (All have Saunders covers) ANGEL DETECTIVE 1941 July G, cover trimmed (only issue, one of the few pulps put out by Marvel Comics — check the totem pole on this unique cover) \$50.00 ARGOSY ALL-STORY WEEKLY 1918 Oct 26 VG \$20.00 1921 Jan 8 F 4.00 June 4 VG-F 15.00 June 11 Fine 15.00 1922 June 24 VG 10.00 1923 June 30 VG 10.00 Oct 13 (a semi dual story — The Opposing Venus) VG 12.50 1924 Mar 22 G, NBC 5.00 June 14, June 21, both Fine @ 12.50 June 28 F-G 10.00 June 28 (The Radio Man by Farley) VG+ 20.00	July 5, Nov 1, both VG @ 9.00 1925 July 18, G 7.50 1926 May 22, Fine 12.50 1927 Oct 15 (wild fantasy — The Return of George Washington) VG 10.00 1929 May 11 (The Radio Flyers by Farley) VG 15.00 June 22 (The Shadow Girl by Ray Cummings, dinosaur cover) VG 10.00 1930 Dec 6 (Talbot Mundy) VG Dec 13 (Great S.F. cover) VG 10.00 1931 Oct 3 (Zorro Rides Again) VG 15.00 Oct 31 (Wild Monkey/Good Girl art cover) VG+ 10.00 1933 Sept 30 G-VG 6.00 Oct 7 G, NBC 3.50 1934 Jan 6 (Talbot Mundy) VG 10.00 Jan 13 G, NBC 3.50 Jan 20, Feb 10 (Wild Pirate cov), Feb 17 (W.C. Tuttle), Feb 24 (War of the Purple Gas), Mar 10 (Jungle Girl), Mar 17, Apr 14, July 28 (grotesque Sci Fi cov), all VG @ 9.00 Mar 3 (Pink Eye!) G, NBC 4.50 1935 July 6 (W.C. Tuttle) VG 8.00 1936 May 2 VG 6.00 15 (Cornell Woolrich) VG 10.00 May 30, June 6, June 20 (The Golden Knight — great cov), July 4 (W.C. Tuttle), all VG @ 8.00 Dec 12 (Cornell Woolrich) Fine 12.50 Dec 19 (Gorilla Cargo) 8.00 1937 Feb 27 (Cornell Woolrich) G 8.00 Mar 6 VG 6.00 Oct 30 G, NBC 3.50 1938 July 2 ("X" From Saturn) VG 9.00 Sept 24 G 4.50 1939 June 24, July 15 VG (Seven Footprints to Saturn) VG @ 8.00 1940 Jan 6, May 18, both VG @ 5.00 1943 June (Opium Clipper) Fine 10.00 Aug G 3.50 1959 July 15 (rare late issue) VG 10.00 We have many unlisted issues from 1919 to 1945 — send want list.
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June G, tape.....8.00	1948-49 Spring Fine.....8.00	GEORGE BRUCE'S SQUADRON	1935 May G-VG.....45.00	MOVIE ACTION	1938 Apr VG.....35.00	1928 Jan 14 G-VG.....8.00
Aug VG.....10.00	1949 Summer Fine.....8.00	1934 Feb G-VG.....\$25.00	Aug G-VG.....45.00	A classic magazine, adapts movies	Jan 21 VG.....10.00	Jan 21 VG.....10.00
Oct "Jongor" G/VG, tape.....8.00	1950 Spring (Joe Louis) Fine.....12.50	Feb Abt G.....17.50	Oct Abt VG.....45.00	with photos and text, all beautiful	Nov G-VG.....15.00	Feb 4 G-VG.....6.00
1941 Jan VG.....10.00	FIVE DETECTIVE NOVELS	1940 Jan (#1) VG-Fine.....\$45.00	Dec VG.....50.00	1935 Dec VG-Fine (#2, swashbuckler	1949 Jan VG.....17.50	Feb 18 G-VG (Schoonover cover).....20.00
Jan VG.....10.00	1949 Nov Fine.....\$7.50	Jan (#1) Abt VG.....35.00	1937 Aug G-VG.....30.00	cover).....\$200.00	1950 Winter Fine.....25.00	Apr 21 G-VG.....8.00
May VG.....10.00	1953 Fall F-G.....5.00	GHOST STORIES	1938 Oct G.....30.00	1936 Mar Fine (Clyde Beatty in "Darkest Africa", Buck Jones, John Wayne).....250.00	Winter VG.....17.50	Apr 28, May 26, June 23, Sept 7, Dec 20, all G-VG @.....8.00
May G-VG.....8.00	FIVE WESTERN NOVELS	1929 Mar VG-Fine (these issues are scarce in higher grades!).....\$50.00	1939 Feb G-VG.....25.00	MOVIE LOVE STORIES	1951 Fall Abt VG.....15.00	1929 Jan 7, Jan 20, Feb 20, July 20, Aug 20, Sept 7, Nov 7, Dec 7, Dec 20, all G-VG @.....7.50
June VG.....10.00	1948 Apr VG-Fine.....\$5.00	1950 Jan G-VG.....4.00	Oct G.....22.50	1941 June (#1) photos incl Joel McCrea, Barbara Stanwyck, Henry Fonda, Rita Hayworth, etc.) VG (cover torn, but complete) \$30.00	Summer VG.....15.00	1930 Jan 7, Jan 20, both G-VG @.....7.50
Sept ("The Liquid Man" great cover) VG.....10.00	1958 Feb VG-Fine.....\$10.00	1931 June F.....20.00	1940 Feb VG-Fine.....30.00	Aug (Veronica Lake cover) G (1/2 cover missing - photo OK!).....10.00	Winter VG.....15.00	POPULAR MECHANICS
Oct Abt VG.....8.00	FLYING SAUCERS	G-MEN	1941 Feb Abt G (shadow of the swastika).....15.00	1942 Mar VG (large size, loaded with stars, beautiful photo cover).....25.00	PHOTOPLAY	1936 July (I know it's not a pulp - but it has a nice battleship cover by Tarzan - artist Hal Foster) VG.....\$15.00
Dec VG-Fine.....10.00	(all have wild photo covers)	1935 (ct #1, 1st "Dan Fowler" adventure) G.....\$15.00	1943 May VG.....6.00	THE MYSTERIOUS WU FANG	PHOTOPLAY	POPULAR MECHANICS YEARBOOK
1942 Jan VG-Fine.....10.00	1958 Feb VG-Fine.....\$10.00	1937 Aug G.....10.00	June VG.....6.00	1935 Sept (#1) Abt VG.....\$200.00	1915 Apr VG-Fine.....\$30.00	1913 (#9, definitely a conversation piece - put it on your coffee table and see what happens!) VG.....\$12.50
Jan VG.....8.00	May Fine.....10.00	1938 Apr G.....10.00	1946 Apr, June, Sept, Oct, all VG @.....5.00	MYSTERY ADVENTURE	Oct VG.....25.00	
Feb VG.....8.00	July Aug Fine.....10.00	1939 May F.....7.50	1948 Aug.....5.00	1936 June (Saunders Sci Fi cover, rare) F-VF.....\$225.00	PHYSICAL CULTURE	
Apr VG-Fine.....10.00	1959 Oct Fine.....10.00	1943 May VG.....10.00	1951 Oct VG-Fine.....5.00	Aug (Saunders mystery cover) F-VF.....200.00	1913 Jan VG.....\$8.00	
May VG-Fine.....10.00	1960 Aug Fine.....10.00	1949 Fall Fine.....10.00	Dec VG-Fine.....5.00	MYSTERY TALES	Mar VG.....8.00	
June Fine.....10.00	FOOTBALL ACTION	1942 Oct (#4) (great Saunders cover) G-VG.....\$8.00	1943 May VG.....7.50	(one of the most depraved of all horror pulp titles)	1917 Nov VG (Billy Sunday).....8.00	
June G-VG.....8.00	1951 Fall G-VG.....6.00	FOOTBALL STORIES	1949 Aug.....5.00	1938 Nov VG-Fine (cruel torture cover).....\$125.00	PICTURE CRIMES	
June G-VG.....8.00	1951 Fall G-VG.....6.00	1937 Fall (#1) Fine.....\$15.00	1943 Apr Fine.....5.00	'3939 Feb (great cover, rare) Abt VG.....135.00	1937 June (#1) Fine - odd comic format.....\$60.00	
Aug VG.....7.00	1948 Fall G-VG.....6.00	1937 Fall (#1) Fine.....\$15.00	1946 Sept VG-Fine.....5.00	MUNSEY'S MAGAZINE	PIONEER WESTERN	
Sept Fine.....10.00	1951 Fall G-VG.....6.00	GOLDEN FLEECE	Nov VG-Fine.....5.00	(one of the earliest pulps)	1950 Dec (#1, Avon, 32 pgs of color comics inside, Everett Raymond Kinstler art) VG.....\$15.00	
Oct VG.....8.00	1953 Fall G-VG.....6.00	1939 Jan VG (20 pgs out, R.E. Howard story complete).....\$10.00	LOVE NOVEL OF THE MONTH	1923 Jan G.....15.00	PLANET STORIES	
1943 Jan Fine.....10.00	FORTUNE STORY	GOLDEN LOVE TALES	1940 Feb (#1, "An Exotic Story of a Passionate Love") VG.....\$15.00	MYSTERY MAGAZINE	Most issues of this spectacular Fiction House pulp feature good girl art covers.....\$25.00	
Jan G-VG.....6.00	(adventures in money making!)	1946 June (#2) VG.....\$5.00	Dec (#6, "Husband For Exchange" - sounds like the origin of mate-swapping club!) G-VG.....15.00	(The earliest mystery-horror pulp, predates World Tales)	1939 Winter (#1) Abt G.....\$35.00	
Apr Fine-VF.....12.50	1929 Aug ("The Magic Million") VG.....\$20.00	Aug VG-Fine.....5.00	LOVE NOVELS	1922 Jan 1 VG.....\$25.00	1940 Summer (#3) VG-Fine.....40.00	
May Fine-VF.....12.50	44 WESTERN	Dec VG-Fine.....5.00	1945 Apr VG.....\$5.00	Jan 15 (loose cover), G-VG.....15.00	Fall (#4) VG.....25.00	
June VG-Fine.....8.00	1944 May G-VG.....\$4.50	GOLD SEAL DETECTIVE	June G-VG.....5.00	Feb 1 G-VG.....20.00	Fall (as above) G.....17.50	
Aug VG-Fine.....8.00	1945 Mar VG.....4.50	1935 Dec (#1, "Street of Death") Abt G.....\$15.00	1946 Sept VG-Fine.....6.00	Mar 1 G-VG.....20.00	Winter VG.....25.00	
Dec Fine-VF.....12.50	1946 Mar VG.....4.50	GREAT DETECTIVE	1947 Jan VG-Fine.....5.00	1944 Spring VG.....20.00	Winter (Bok cover) G-VG.....20.00	
Dec G.....6.00	1947 May Fine.....6.00	1933 Apr (Sax Rohmer, Ellery Queen) G-VG.....\$15.00	June G.....4.00	Fall G.....15.00	1942 Fall VG.....17.50	
1944 Feb Fine ("Outlaw Queen of Venus" - nice issue).....15.00	1949 Apr VG-Fine.....4.50	GREATER WESTERN MAGAZINE	LOVE SHORT STORIES	1943 May VG.....15.00	Fall G.....12.50	
Apr VG (Jongor).....10.00	June VG-Fine.....4.50	1935 Oct G-VG, NBC.....\$7.50	1943 June VG.....\$5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1942/43 Winter (sensational cover) VG.....17.50	
Apr F (as above).....6.00	Sept VG.....4.50	HARPER'S MONTHLY MAGAZINE	1946 Apr VG.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	Winter (as above) G.....12.50	
June G-VG.....7.50	1953 Jan VG.....3.50	1891 Jan VG.....\$25.00	1947 Jan VG-Fine.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	(Most of the following have GGA art covers)	
Oct Fine.....10.00	FRONTIER STORIES	1894 Nov G-VG.....20.00	June G.....4.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1945 1952 (12 issues each year) G-VG any issue @.....5.00	1931 Nov (all western stories) G-VG.....\$15.00	1914 Nov VG, NFC.....10.00	LOVE NOVELS	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1953 Jan, Feb, Mar, G-VG @.....9.00	1934 Sept (issues from this period considered "Frontier" to mean any uncivilized part of the globe - unusual tropical jungle cover, complete with parrot) VG.....8.00	1923 Aug VG.....15.00	1945 Apr VG.....\$5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
FANTASTIC ADVENTURES QUARTERLY	1941 Winter ("Satan's Caravan") G-VG.....8.00	1947 Nov ("How To Rid The Gov't Of Communists") VG.....7.50	June G-VG.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1948 Fall G-VG.....10.00	1942 Spring ("Apache Scalp Hunt") VG.....8.00	HEADQUARTERS DETECTIVE	1946 Sept VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1949 Spring G-VG.....10.00	(Note: almost every following issue has a good girl art cover!)	1936 July VG+ (bondage cover).....\$25.00	1947 Jan VG-Fine.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
FANTASTIC NOVELS	1944 Fall Fine.....10.00	Sept Fine.....25.00	June G.....4.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1940 July (#1) VG, POC.....\$25.00	1945 Summer Fine.....10.00	Nov VG-Fine (girl in serious trouble).....20.00	LOVE SHORT STORIES	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July (#1) G-VG.....20.00	1946 Mar VG.....8.00	1937 Mar Abt VG.....20.00	1943 June VG.....\$5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept VG, NBC.....8.00	1947 May Fine.....6.00	HEARST'S INTERNATIONAL	1946 Apr VG.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept G-VG.....10.00	1948 Mar VG.....8.00	1922 Oct (features "The War On Booze", illustrated with some of the widest anti-alcohol posters you've ever seen - plus GGA cover) VG-Fine.....\$17.50	1947 Jan VG-Fine.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1948 Mar Fine.....8.00	1949 Apr VG-Fine.....4.50	HIGH SEAS	June G.....4.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May VG.....6.00	1945 Summer Fine.....10.00	1934 Dec (#1) G-VG.....\$75.00	LOVE STORY MAGAZINE	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July G.....5.00	1946 Mar VG.....8.00	Dec F-G (coverless).....20.00	1929 Feb 23 VG ("Island Love" - classic exotic pulp cover).....\$15.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept VG-Fine.....5.00	1947 May Fine.....6.00	HOLLYWOOD DETECTIVE	1936 Jan 11, Feb 1, Feb 29, all Fine @.....\$10.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Nov VG-Fine.....6.00	1948 Summer (whipping cover) G.....8.00	(Dan Turner)	(all above feature gorgeous GGA covers)	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1949 Jan VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1944 Feb VG.....15.00	1939 Jan 14 G-VG.....7.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Mar VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Mar VG-Fine.....15.00	Mar 18 (nice cover) VG.....8.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Apr F-G.....7.50	July 29 VG.....8.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Aug F-G.....10.00	1940 Apr 6 G-VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Nov G-VG.....12.50	May 25 VG.....7.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1950 Jan VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Dec G, NBC.....10.00	Sept VG, POC.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Mar G.....5.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1948 Nov VG (comics inside).....15.00	Oct 19 VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1949 Dec Abt G (comics).....10.00	1941 Mar 22 VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	HORROR STORIES	Aug 30 VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept G-VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1936 Feb/Mar VG-FV.....\$135.00	Nov 15 VG (football cover).....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Dec/Jan (bizarre cover has mad doctor operating with electric hands) VF.....150.00	1942 Feb 28 VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Nov VG-Fine.....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Dec/Jan G-VG.....85.00	Apr 18 VG (anniversary issue).....10.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1951 Jan VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1937 Feb/Mar VG (whipping cover).....90.00	Sept 5 VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Apr Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1938 Feb/Mar VG+.....75.00	Sept 19 VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
June Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	June/July/Mar VG (wild).....75.00	1943 Feb 6 VG, Apr 20 VG, May 4 VG, all have photo covers @.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
June G-VG.....5.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1939 Apr/May (wild whipping cover girls in distress).....85.00	Sept 7 (photo cover) G-VG.....5.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1950 Jan VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1940 Dec (32) Jan Abt VG.....75.00	1952 June VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Mar G.....5.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Mar (wild from maiden bondage cov) Abt G.....45.00	Aug VG.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May (buzz saw cuts girl) VG.....75.00	Oct VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May VF (buzz saw cuts girl) VG.....75.00	MAGIC CARPET MAGAZINE	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept G-VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Aug Abt G.....25.00	1933 Jan G-VG, no covers.....\$20.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1941 Feb Abt G.....25.00	Oct (1/2 page out) VG.....85.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Nov VG-Fine.....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Apr Fine (last issue).....65.00	MAMMOTH ADVENTURE	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1953 Jan Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	HOW 7	1946 July (#1, Manchu Terror) Fine.....\$40.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Mar Fine (Schomburg cover).....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1928 Jan (#1, weird pulp tries to explain the riddle of the ages with its 7 cycles!) VG.....\$30.00	July VG (as above).....30.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Mar G-VG (as above).....7.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	HUSBANDS MONTHLY	Sept (#2) Fine.....30.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1936 Jan (#1) Fine (How To Meet Men - wildly esoteric pulp mag).....\$35.00	1947 Jan VG, POC.....10.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May G-VG.....5.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	I CONFESS	Mar VG.....15.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
July Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	(The 1st passion pulp - weird covers with wild stories)	May Fine.....15.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Sept Fine (Schomburg cover).....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1922 Sept 8 (#16) G.....\$5.00	Sept 19 VG-Fine.....6.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1954 Spring VF.....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Sept 22, Dec 29, both G @.....5.00	1947 Jan VG, POC.....10.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Spring VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1923 Jan 12 ("The Queen of Wheat", Feb 9 ("Her First Ball", Apr 20, all G @.....5.00	Mar VG.....15.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Summer VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May 4 ("The Love Pirate") F-G (NBC).....3.50	May Fine.....15.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Fall VG-Fine.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	June 1 G.....5.00	Aug Abt G.....25.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Winter VG.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1924 Jan 11 G-VG.....4.00	1941 Feb Abt G.....25.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Spring Fine.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Feb 8 G-VG.....5.00	Apr Fine (last issue).....65.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
FANTASTIC UNIVERSE	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May 2 G-VG.....5.00	HOW 7	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1959 Oct VG.....\$5.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1931 Mar 27 G-VG.....5.00	1928 Jan (#1, weird pulp tries to explain the riddle of the ages with its 7 cycles!) VG.....\$30.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
FAR WEST ILLUSTRATED	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	IDEAL LOVE	1936 Jan (#1) Fine (How To Meet Men - wildly esoteric pulp mag).....\$35.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
(issues of this title are scarce)	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	1945 Mar VG.....\$4.50	INDIAN STORIES	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
F.B.I. DETECTIVE	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	July VG-Fine.....5.00	1950 Winter (#3) G-VG, POC.....\$25.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1928 Aug (Max Brand) Abt G.....\$15.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Jan VG.....5.00	INTERNATIONAL DETECTIVE	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1949 Dec VG-Fine.....\$10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Mar Fine.....6.00	1933 July (#1) VG (coverless).....\$7.50	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
Dec G.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Mar G-VG.....4.00	INTIMATE ROMANCES	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1950 June G, NBC.....6.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May Fine.....4.00	1938 May G-VG (#1, "Taxi-Dance Girl", "I Was A Child Bride", more!).....\$25.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
1951 Feb VG.....10.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	May G-VG.....4.00	May Fine (as above).....35.00	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00	
May G-VG.....8.00	1949 Summer Fine-VF (terrific GGA bondage cover).....15.00	Nov Fine.....6.00	JOHN MARTIN'S BOOK	1944 Spring (Graham Ingels cover) VG.....20.00	1943 May Fine.....20.00</	

1948 Feb Fine (Bradbury)	8.00
Feb G-VG (as above)	6.00
Apr Fine	7.50
Apr G-VG	6.00
June Fine	7.50
June G-VG	4.00
June F-G	7.50
Aug G-VG	6.00
Oct G-VG (Bradbury)	8.00
Oct F-G (as above)	6.00
Oct F-G (as above)	4.00
Dec G-VG (L. Ron Hubbard)	20.00
1949 Feb Fine (Bradbury)	7.50
Feb G-VG (as above)	6.00
Apr Fine (Bradbury)	7.50
June Fine	7.50
June G-VG	6.00
Aug Fine (Bradbury)	7.50
Aug G-VG (as above)	6.00
Dec Fine (Bradbury)	7.50
Dec G-VG (as above)	6.00
1950 Feb Fine (Bradbury)	7.50
Feb G-VG (as above)	6.00
Apr Fine (Bradbury)	7.50
Apr G-VG (as above)	6.00
June Fine	7.50
June G-VG	6.00
Oct Fine	7.50
Oct G-VG	6.00
Dec Fine	7.50
Dec G-VG	6.00
1951 Feb, Apr, June, Aug, Dec, all Fine	7.50
Feb, Apr, June, Aug, Dec, all G-VG	6.00
June F-G	4.00
1952 Feb, Apr, June, Aug, Oct, Dec, all Fine	7.50
Feb, Apr, June, Aug, Dec, all G-VG	6.00
1953 Feb, Apr, June, Aug, Nov, all Fine	7.50
Feb, Apr, June, Aug, Nov, all G-VG	6.00
1954 Spring, Summer, Fall, all Fine	7.50
Spring, Summer, Fall, all G-VG	6.00
Winter Fine (P. Jose Farmer)	10.00
Winter G-VG (as above)	8.00
1955 Winter Fine	7.50
Winter G-VG	6.00
THRILLS	
1928 Jan Abt Fine	\$85.00
1928 Annual G-VG (Frederic Brown)	\$8.00
TOP DETECTIVE ANNUAL	
1952 Annual G-VG (Frederic Brown)	\$8.00
TOP NOTCH MAGAZINE	
1913 Aug 1 Abt VG	\$12.50
1915 July 1 VG	12.50
1929 1st Nov VG (Frank Merriwell)	12.50
1st Dec VG-Fine (Frank Merriwell, wild cover)	12.50
1933 Sept G-VG	10.00
1936 Apr ("Doc Savage" style cover)	12.50
July VG	10.00
1937 Apr Fine	12.50
TOP-NOTCH DETECTIVE	
1939 March VG (bondage cover)	\$25.00
TOP WESTERN FICTION ANNUAL	
1956 Annual G-VG	\$7.50
TOP IN SCIENCE FICTION	
1953 Spring (#1, Hannes Bok cover, Bradbury) Fine	\$10.00
Spring G-VG	7.50
TOPS IN WESTERN STORIES	
1953 Spring (#1), F-G	\$5.00
TOP WESTERN FICTION ANNUAL	
1952 G (classic)	\$7.00
TREASURY OF GREAT WESTERN STORIES	
1965 (#1, Louis L'Amour) VG-Fine	\$10.00
1968 (#4) Fine	6.00
TRIPLE DETECTIVE	
1947 Spring (#1, Lester Dent) Abt G	\$12.50
1948 Fall G-VG	7.50
Fall F-G	4.00
1950 Spring G-VG	7.50
1951 Fall G-VG	7.50
1952 Spring G-VG	7.50
Fall G	6.00
Winter VG (Philip Wylie)	7.50
TRIPLE WESTERN	
1948 Aug VG-Fine	\$6.00
1954 Jan VG	5.00
Jan G	4.00
Spring G-VG	5.00
Summer G-VG	5.00
Fall VG	5.00
1955 Winter G-VG	5.00
TROPICAL ADVENTURES	
1948 May (#3, extremely scarce) G-VG	\$50.00
TRUE ADVENTURES	
1925 Mar G (photo cover)	\$15.00
TRUE CRIME MAGAZINE	
1936 July (#1, wild mag, white slavery, more) VG	\$35.00
July (as above) G-VG	27.50
Nov G (sensational snake/bondage/torture cover)	20.00
TRUE GANTZER STORIES	
(One of the most violent of the early 40's pulps)	
1941 July (#2) G-VG (nude bondage/torture cover, graphic violence)	\$20.00
1942 Apr G-VG	15.00
Aug G-VG	15.00
TRUE POLICE CASES	
1937 (#2, super cover, man in red mask ties blonde babe in green dress to art-deco chair, inside reads "Whips of Passion", wild digest size pulp) VG	\$60.00
TWELVE SPORTS ACES	
1939 Nov VG-Fine	\$7.50
TWO BOOKS DETECTIVE MAGAZINE	
1933 Summer (#1) G (Bondage cover)	\$25.00
Autumn (#2) G-VG (NBC)	15.00
1934 Nov VG (nice bondage cover)	22.50
TWO COMPLETE DETECTIVE BOOKS	
1940 Spring G	\$6.00
Winter G	6.00
1944 Winter G-VG	6.00
1944 Nov G-VG	6.00
1948 Sept Abt VG	6.00
1950 Jan G, POC	4.00
1953 Winter G	5.00
TWO COMPLETE SCIENCE ADVENTURE BOOKS	
1951 Spring (#2), Summer, Winter, all Fine	\$6.00
Spring, Summer, Winter all G-VG	4.00
1952 Spring, Summer, Winter, all Fine	5.00
Spring, Summer, Winter, all G-VG	3.50
1953 Spring Fine	6.00
Spring G-VG	4.00
Summer VG	5.00
Winter Fine	6.00
Winter G-VG	4.00
(1953 - all have great K. Frazz covers)	
1954 Spring Fine (Frazz cover)	6.00
Spring G-VG (as above)	4.50
TWO-GUN STORIES	
1937 Sept (#1, "The Gray Ghost") VG (coverless)	\$5.00
TWO-GUN WESTERN	
1938 Feb G-VG	\$8.00
1939 June (bandit cover) VG	7.50
1940 June (action-filled cover & issue)	7.50
1942 Jan G	5.00
1943 March G-VG	5.00
TWO-WESTERN ACTION BOOKS	
1951 Summer VG	\$5.00
UNCAUNTY STORIES	
1941 Apr (#1, cover features a wild scene from lead story, "Coming of the Giant Gerns" also has lots of Jack Kirby art) VG	\$35.00
Apr (1) G	25.00
UNCAUNTY TALES	
1940 Mar Abt VG (gruesome book, the cover says it all: half-naked girl is held by the hair by fiend with huge knife)	\$90.00

UNDERCOVER DETECTIVE

1938 Dec (#1, wild action cover) VG	\$25.00
Dec (#1) G	20.00
1939 Feb (#2) G-VG (bondage cover)	17.50
Feb VG-Fine	20.00
UNDERWORLD	
(weird crime stories!)	
1927 May (#1) Abt VG	\$45.00
1928 Dec G-VG	25.00
1929 Apr VG+	25.00
July Abt VG (bondage cover)	25.00
Nov VG-Fine	27.50
Dec G-VG	20.00
1930 Feb, Mar, Apr, May, June (all have nice covers), all Fine	30.00
1931 Feb VG	25.00
Mar Abt VG	22.50
June VG, POC	22.50
Aug G-VG	22.50
Nov G-VG	22.50
UNDERWORLD DETECTIVE	
1935 Jan G-VG	\$17.50
Feb G-G (brillie)	12.50
Feb VG	20.00
June VG	20.00
UNDERWORLD ROMANCES	
1930 Nov (#1) (great title) VG	\$85.00
UNKNOWN	
1939 Mar (#1) G-VG	\$45.00
June G-VG	30.00
Sept VG-Fine	35.00
Oct G	20.00
Nov G (Raymond Chandler)	32.50
Nov G, C	10.00
Dec VG (great Edd Cartier cover)	30.00
1940 Jan Abt VG ("witchcraft" cover)	20.00
Mar G	15.00
May G-VG (tape)	15.00
June VG (Cartier cover)	22.50
June G (as above)	15.00
Aug G-VG	17.50
Sept G-VG	17.50
Sept VG	20.00
Nov VG-Fine (L. Ron Hubbard)	30.00
1941 Feb VG+	20.00
Apr VG+	20.00
June G-VG	15.00
UNKNOWN WORLDS	
(title change from Unknown)	
1943 June G	\$15.00
June Abt G	12.50
Aug G-VG	15.00
Aug Abt VG	15.00
Oct VG	17.50
Oct G, NBC	10.00
Oct G	15.00
VARIETY DETECTIVE	
1938 Aug Fine (#1, Saunders bondage cover)	\$50.00
1939 Apr/May (great Saunders cover) VG, NBC	17.50
June (Saunders action cover) Abt VG	25.00
VARIETY LOVE STORIES	
1946 Aug VG-Fine	\$5.00
VARIETY WESTERN	
1939 Nov (#3) G-VG	\$10.00
WAR BIRDS	
1935 Oct G-VG (T.X. O'Leary)	\$15.00
Dec G-VG	15.00
WAR NOVELS	
1930 June VG-Fine (nice cover)	\$15.00
WAR STORIES	
1929 Feb 14 G (coverless)	\$5.00
1952 Sept Fine (Saunders cover)	12.50
Nov VG	10.00
WEIRD TALES	
1928 Jan VG-Fine	\$150.00
Mar Abt VG (Howard)	115.00
May VG-Fine ("Batmen of Thorium" by Bertram Russell)	\$12.50
1948 Fall G-VG	7.50
Fall F-G	4.00
1950 Spring G-VG	7.50
1952 Spring G-VG	7.50
Fall G	6.00
Winter VG (Philip Wylie)	7.50
TRIPLE WESTERN	
1948 Aug VG-Fine	\$6.00
1954 Jan VG	5.00
Jan G	4.00
Spring G-VG	5.00
Summer G-VG	5.00
Fall VG	5.00
1955 Winter G-VG	5.00
TROPICAL ADVENTURES	
1948 May (#3, extremely scarce) G-VG	\$50.00
TRUE ADVENTURES	
1925 Mar G (photo cover)	\$15.00
TRUE CRIME MAGAZINE	
1936 July (#1, wild mag, white slavery, more) VG	\$35.00
July (as above) G-VG	27.50
Nov G (sensational snake/bondage/torture cover)	20.00
TRUE GANTZER STORIES	
(One of the most violent of the early 40's pulps)	
1941 July (#2) G-VG (nude bondage/torture cover, graphic violence)	\$20.00
1942 Apr G-VG	15.00
Aug G-VG	15.00
TRUE POLICE CASES	
1937 (#2, super cover, man in red mask ties blonde babe in green dress to art-deco chair, inside reads "Whips of Passion", wild digest size pulp) VG	\$60.00
TWELVE SPORTS ACES	
1939 Nov VG-Fine	\$7.50
TWO BOOKS DETECTIVE MAGAZINE	
1933 Summer (#1) G (Bondage cover)	\$25.00
Autumn (#2) G-VG (NBC)	15.00
1934 Nov VG (nice bondage cover)	22.50
TWO COMPLETE DETECTIVE BOOKS	
1940 Spring G	\$6.00
Winter G	6.00
1944 Winter G-VG	6.00
1944 Nov G-VG	6.00
1948 Sept Abt VG	6.00
1950 Jan G, POC	4.00
1953 Winter G	5.00
TWO COMPLETE SCIENCE ADVENTURE BOOKS	
1951 Spring (#2), Summer, Winter, all Fine	\$6.00
Spring, Summer, Winter all G-VG	4.00
1952 Spring, Summer, Winter, all Fine	5.00
Spring, Summer, Winter, all G-VG	3.50
1953 Spring Fine	6.00
Spring G-VG	4.00
Summer VG	5.00
Winter Fine	6.00
Winter G-VG	4.00
(1953 - all have great K. Frazz covers)	
1954 Spring Fine (Frazz cover)	6.00
Spring G-VG (as above)	4.50
TWO-GUN STORIES	
1937 Sept (#1, "The Gray Ghost") VG (coverless)	\$5.00
TWO-GUN WESTERN	
1938 Feb G-VG	\$8.00
1939 June (bandit cover) VG	7.50
1940 June (action-filled cover & issue)	7.50
1942 Jan G	5.00
1943 March G-VG	5.00
TWO-WESTERN ACTION BOOKS	
1951 Summer VG	\$5.00
UNCAUNTY STORIES	
1941 Apr (#1, cover features a wild scene from lead story, "Coming of the Giant Gerns" also has lots of Jack Kirby art) VG	\$35.00
Apr (1) G	25.00
UNCAUNTY TALES	
1940 Mar Abt VG (gruesome book, the cover says it all: half-naked girl is held by the hair by fiend with huge knife)	\$90.00

June F-G	20.00
1938 Feb VG, minor tape	35.00
Feb G	35.00
Apr VF (beautiful Finlay cover)	60.00
June Fine-VF (classic Brundage wheel - bondage cover)	100.00
Sept VF (Howard)	80.00
Oct Fine	70.00
Oct G-VG	40.00
Dec VG	45.00
Dec Abt G	35.00
1939 April Abt VG	30.00
May (Almurec by Howard) VG-Fine	45.00
Sept VG	35.00
Oct Fine	45.00
Oct VG	35.00
Nov VG-Fine (great V. Finlay cover)	40.00
Nov VG, minor tape (as above)	30.00
Dec G	25.00
1940 Jan VG	45.00
Jan VG	30.00
Mar G-VG (Bok cover)	30.00
May VG (Bok cover)	30.00
Sept About G	15.00
May VG-Fine	35.00
Nov G-VG	25.00
1941 Sept VG	25.00
Sept Abt G	17.50
Sept G	20.00
Nov VG-Fine (classic Bok skeleton cover)	45.00
1942 VG (Lovecraft)	25.00
Mar VG (Bok cover)	25.00
May VG (as above)	35.00
May VG	25.00
1943 Jan VG	20.00
Sept VG	20.00
Sept VG-NFC	10.00
1944 Sept VG (Bradbury)	20.00
1945 Mar VG	20.00
Sept Fine (Bradbury)	25.00
Nov VG	17.50
1946 May Fine (Bradbury)	25.00
May G-VG (as above)	17.50
July G	12.50
Sept Fine	20.00
1947 Jan VG-Fine	15.00
May Fine (Malt Fox cover)	25.00
Nov VG-Fine (Fox cover)	17.50
1948 Jan VG+	17.50
Jan G	12.50
May Abt G, NBC	10.00
May Fine (Bradbury)	25.00
May Abt VG	15.00
May G	12.50
July VG	17.50
Sept VG-Fine (Bradbury)	20.00
Sept G-VG (as above)	15.00
Nov Fine (Sturgeon)	25.00
Nov VG (as above)	17.50
1949 Jan VG-Fine	15.00
Mar Fine (Fox cover)	20.00
Mar G-VG (as above)	15.00
May Fine	20.00
May G-VG	15.00
May G, POC	8.00
July VG (great Fox cover)	15.00
July G (as above)	15.00
Sept G	12.50
Sept G	12.50
Nov Fine (great Fox cover)	20.00
Nov G (as above)	12.50
1950 Jan Fine (Fox cover)	20.00
Jan G-VG (as above)	15.00
Jan Abt G	8.00
Mar VG	15.00
Mar G	12.50
May VG-Fine	17.50
May G-VG	15.00
1951 Jan VG-Fine	15.00
Jan G-VG	12.50
Mar VG	15.00
July VG-Fine	15.00
July G-VG	12.50
Sept VG	15.00
Sept G-VG	12.50
Oct VG	15.00
1952 May VG (V. Finlay cover)	15.00
May G-VG (as above)	12.00
July VG	15.00
July G-VG, POC	10.00
Nov VG	15.00
1953 May G-VG	12.50
The following are all digest-size:	
1953 Nov VG (Finlay cover, Howard story)	15.00
Nov G (as above)	12.50
1954 May Fine	20.00
May VG	15.00
July 6, NBC	8.00
1973 Summer Fine (50th anniversary issue)	12.50
1974 Summer Fine	12.50
1975 Summer Fine	10.00
WEST	
1948 July G-VG	\$5.00
1953 Fall G-VG	5.00
WESTERN ACES	
1935 Jan (#3) VG	\$15.00
Nov VG (girl fight cover)	15.00
1937 Mar VG	8.00
1940 June G-VG, POC	6.00
1943 Dec VG	6.00
WESTERN ACTION	
1946 Aug G-VG	\$5.00
WESTERN ADVENTURES	
1943 Feb VG-Fine	\$7.50
WESTERN DRAMA NOVELS	
1940 May (#1, "The Silver Buck", a Lone Ranger imitation) G-VG	\$27.50
WESTERN FICTION	
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Dan T's Inferno

Introductions are in order

By Dan Tyree

Bulletin: Pleased with advance sales of its *Super Juniors* book, DC has scheduled two spin-off titles: *Super Petites* and *Super Full-figured Gals*.

But seriously, folks — some introductions are in order. you've probably seen several articles under the "Dan T's Inferno" heading, but all of those were originally submitted as guest columns. This is the first column written after Don called to tell me I have a regular berth in *CBG*.

The easiest way for me to describe myself is to compare myself to the typical *CBG* reader as determined by the survey results in #500. First, I'm quite a bit younger than the average reader, being 23 years old rather than 29.5. Like a slight majority of you, I'm single.

The average reader has been subscribing to *CBG* for 4.4 years. I've been on the mailing list since #16 in 1972 (three issues before the debut of "Beautiful Balloons").

I'm in the two-thirds majority of readers who read at least one other comics news-and-articles publication. I read *Marvel Age* and have subscribed to *The Comic Reader* for around seven years. My sub to *The Comics Journal* has just begun. (In order to keep up with the so-called real world, I also read a daily newspaper and *Time*.)

Like most of you, I have attended college. Indeed, I received a B.S. in Broadcast Journalism from Middle Tennessee State University in Murfreesboro last December. Where has that gotten me? Working the second shift in a pencil factory. If a full-time comics job came along, would I retire from the pencil industry? (What?! And give up show biz?!)

Bulletin: Pacific Comics scored a critical success with the publication of *The Joe Kubert School Presents 1st Folio*, so now First Comics is releasing a collection of seascapes titled *The Joe Kubert School Presents Pacific Folio*.

What can you expect from "Dan T's Inferno" in the years to come? Well, it won't primarily be a review of individual editions of current publications; but I do promise to mention the items sent by anyone who cares enough to keep me in mind. So, you shouldn't expect the world's most polished reviews, but neither should you be bashful about sending me those comics, fan-

zines, books, advance photocopies, etc.

I will try to steer you in the direction of some worthwhile but out-of-print books. For instance, I'll soon be reviewing the World War II-era *Cartoon Cavalcade*, which Mad Mona Muneco mentioned briefly in *CBG* #503. Please let me know about the obscure books you find in libraries and at flea markets. And share the news when you find good comic strips or panels in special interest magazines (such as the *Mr. Oswald* feature which appears in a hardware dealers magazine).

I'll be asking some nagging questions that someone in the audience may be able to answer. (First question: Why, when two or more word balloons were placed in the same panel in turn-of-the-century comic strips, were the balloons designed to be read from right to left? If you read them in the normal left-to-right manner, you'll soon find yourself reading an answer before you read the question.)

Was this a policy by Hearst and Pulitzer? An idiosyncrasy or bug in the system for Herriman, Oppen, and the rest? The way our grandparents actually used to read things? I'm curious.)

Expect some audience-partici-

pation questions of a more open-ended sort, too — though not a letter column. For example, there are a lot of things we fans are told are impractical or impossible (e.g. you can't devise a workable ratings code for comics, you can't get super-hero freaks to support a *Gasoline Alley* comic book, etc.). Well, I think such exercises in futility can keep our brains from going flabby. So don't be ashamed of your "dumb" fantasies. I want to know your impossible dreams.

Would you like to see Writer X and Artist Y stay with your favorite title until they die of old age? Would you like to be able to walk into a multi-screen theater and choose among four comics-based films — all of them faithful to the source material? Would you like to see all Sunday strips return to half-page or full-page size? Let me hear from you.

I'll continue to express my opinions on the state of the art, sometimes in brief jabs and sometimes in full-blown analyses.

(Opinion #1: When critics accuse comic-book writers of "soap opera plotting" because of subplots and continued stories, it is usually an insult to the soap operas — or at least good soap operas.)

As my old TV Production teacher — who directed the world's first and last musical soap opera — explained to us, a successful soap opera needs three different types of plotlines running simultaneously. There should be crises in the expository stage, crises in the "rising action" stage, and crises reaching climax and resolution.

This staggering of subplots keeps the viewer coming back for more, but it also leaves him with the feeling that he has accomplished something by waiting a few weeks to see at least one of the storylines completed. Non-viewers may joke about the snail's pace of soap operas, but a lot more happens in a month's worth of a good

soap opera than in two or three months' worth of a typical padded comic book.

One of the reasons *Hill Street Blues* caught on with the mass audience during its second season was that the producers decided to have at least one subplot conclude on each episode. And one of the reasons I enjoy *New Teen Titans* is that I can care about the fates of the characters without being hit with a cliffhanger every single issue.

But many writers seem allergic to this style. Issue after issue goes by with neither the main plot nor the subplots going anywhere. These stories might sustain suspense over several months, but they fail to deliver the real issue-by-issue satisfac-

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tion that comes from staggered plotlines.

Finally, I'd like to make this column a potpourri of fun stuff such as puns, satire, and things that go bump in the night. (**Bulletin:** In a future issue of *Guardians of the Galaxy*, Vance Astro will take Vanth Dreadstar to a speech therapist.)

So, if you have any generalized raves or pans concerning this column, continue sending them to Don and Maggie via "Oh So?"

But if you have any answers, questions, clippings, review items, etc., they should be addressed to:

Dan Tyree
1188 Verona Rd.
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Please indicate whether your name and address may be used in print.

... Seems we just get started
and before you know it, comes
the time we have to say — "So
long!"



The law is a ass

By Robert M. Ingersoll

This column is going to make me rich and famous. Watch carefully and you'll see how, shortly.

He was racing to save a life. Thawne had already killed once, had killed Barry's wife, in fact. Now Thawne threatened — no, *promised* to kill the woman who waited for Barry at the altar. So Barry raced to beat Thawne and prevent another murder.

He caught Thawne mere inches from Fiona, nano-seconds before Thawne could deliver the fatal blow. He grabbed Thawne from behind with a savage stranglehold powered by anger and an unspoken desire for revenge. He stopped Thawne.

Eobard Thawne's body collapsed to the ground like a marionette suddenly deprived of its strings. Barry had stopped Thawne dead.

The foregoing was a retelling of the climactic events in *Flash* #324. It was admittedly a dramatic retelling, more dramatic than a newspaper column is supposed to be. The drama, however, was intentional, as it illustrates exactly what is wrong with the current Flash-murderer story line. The story is overdramatic to the point of sacrificing realism.

The drama of the current *Flash* story line actually started months before issue #324. Letter column hypes and overblown advertising campaigns promised a startling event, which would drastically change Flash's life. Flash would stand accused of a crime but, unlike similar stories in the past, Flash would be *guilty* of the crime. That's how the advertising went.

People, I don't know how to break it to you, but the only thing Flash is guilty of is false

advertising. When Flash killed Reverse-Flash, he didn't commit a single crime. Not second-degree murder. Not manslaughter. Not even driving left of center.

Go back and examine exactly what happened in *Flash* #324. Flash was racing to save a life. Reverse-Flash had already stated his intention to kill Fiona Webb, and Flash was saving her life. Unfortunately, in saving Fiona Webb's life, Flash broke Reverse-Flash's neck and killed him.

That, readers, is called self-defense, A.K.A. (also known as) justifiable homicide. The legal

doctrine of self-defense is not limited solely to the defense of one's self. One is also allowed to defend others.

More specifically, Flash could defend Fiona Webb and invoke self-defense to protect himself. And in defending Fiona, Flash would be permitted to use exactly the same amount of force Fiona could have used, if she were defending herself.

Reverse-Flash was going to kill Fiona. Legally, she could have used any amount of force in self-defense, even deadly force, force sufficient to kill the attacker. If Fiona could have used deadly force against

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Reverse-Flash, then Flash could have used the same deadly force in defending Fiona. Thus, even though Flash did kill Reverse-Flash, he committed no crime. His act was a justifiable homicide.

So why is such furor being raised over a justifiable homicide? Blame the writer's and editor's desire to be dramatic rather than realistic. Comics are, after all, a dramatic medium, so the writer and editor chose to

have Flash commit his crime in a dramatic scene: Racing halfway around the world to save Fiona Webb and accidentally killing Reverse-Flash.

Unfortunately, the writer and editor forgot to consider what effect the drama would have on the outcome of the situation. As a result, the writer and editor got their dramatic scene, but failed to get their larger goal. They failed to have Flash commit a crime.

(I suppose it's also possible that when push came to shove the writer and editor had Flash commit a justifiable homicide, because any other type of homicide would have inalterably and adversely affected the way in which the readers regarded Flash. Heroes, after all, are not supposed to kill.)

The desire for drama at the expense of the logic of the story has continued throughout the Flash-murderer storyline. In

Flash #326, Flash was arrested, because it was dramatic. When his mug shots were taken, he was still in his mask, because it was dramatic to have the classic "front and profile" of a super hero while still masked. But it wouldn't happen. Not in a logical world.

Mug shots are a means of identification. Who can identify a man from a picture when the man is masked in the picture? When the police capture a bank

robber who wore a nylon stocking over his head, they don't take his mug shot while he is wearing the stocking. They take it off. In that way they get a useful picture of a face, a picture that someone could use in the future to ID the face. If they take a picture of the stocking, all they've got is an ad for Leggs. ("Okay, Underworld, show us your Underalls!")

Even more ludicrous is the concept that the Grand Jury will

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hear the evidence and return an indictment against Flash. But that's what Mr. Harvey (the Central City District Attorney, I presume) predicts will happen in *Flash* #326. *Flash* #325 clearly established that every witness to the killing, including Captain Frye of the police, knew that Flash killed Reverse-Flash to save Fiona Webb's life.

No Grand Jury could hear such evidence and return an indictment. It couldn't return any verdict but justifiable homicide. But again, because it will be dramatic for Flash to undergo the full rigors of a trial for a year, reality is discarded for effect.

(Actually there is another explanation for the storyline, and I'm going to go out on a limb by putting my theory into print. The only way I could conceive of a Grand Jury indicting Flash is if they were hypnotized or otherwise compelled to do so. Three of Flash's Rogues' Gallery could pull off such a trick. Mirror Master and Abra Kadabra have shown themselves to be effective hypnotists, and Gorilla Grodd could use his force of mind.

All three of those rogues were conspicuously absent when the rest of the Gallery held a funeral for Reverse-Flash in issue #325. Remember also, that we didn't get a good look at Mr. Harvey's face in issue #326. Is it possible that one of those three (I personally opt for Mirror Master) is disguised as Mr. Harvey and will use his abilities to compel the Grand Jury to return an indictment. If so, remember you heard it here first. If not, forget I ever said anything. Please.)

The Flash-murderer story line is inaccurate from a legal point of view. However, I don't want to seem like I'm only pillorying the Flash creative team, so may I commend to your attention *Peter Parker, The Spectacular Spider-Man* #83.

In that issue The Punisher is going through what Peter describes as an arraignment (Page 7, Panel 1). An arraignment is the proceeding wherein the defendant enters a formal plea and has a bond set. It is, in real life, an assembly-line procedure. About 40 defendants are called up to the bench one at a time, plead not guilty, and get their bond. They do not argue the merits of their case, because the judge has 39 other people to arraign. Nevertheless, in *PPTSS-M* #83 Punisher is arraigned all by himself, and his attorney makes this impassioned argument that Punisher is delusional and insane.

Nope. Punisher wouldn't have been arraigned alone and his



attorney wouldn't have been able to argue his sanity or competency to stand trial. Such an argument would have occurred at a pre-trial hearing. Admittedly this is a nit-picky complaint. The writer might have intended this to be a pre-trial hearing and chosen the wrong word. (Still I wish he had done the basic research necessary to find the correct word. All it would have required would have been a phone call.) There is a much bigger legal gaffe in the story.

Punisher's attorney makes a very impassioned argument on Punisher's sanity. It was beautiful. It was dramatic. It was also totally insufficient. Did you see one psychiatrist or psychologist testify at the hearing? Did the lawyer make reference to any psychiatric opinions on the Punisher's sanity in her argument?

The answer to both questions is no, so I can only conclude the judge ruled Punisher incompetent solely on the basis of the argument. Sanity is a complicated issue. You can't even get three psychiatrists to agree on what it is. No judge is going to take a lawyer's word alone, no matter how passionately given. Not without some expert opinion to support it. Trust me, judges just don't believe lawyers that often.

A similar mistake occurred in *Detective* #503, where the Night-Thief rested on his "stated plea of insanity" without putting on any evidence. Now why was that line in the comic?

It didn't advance the plot. It existed only as a set-up for the joke which followed later in the panel. (When Night-Thief asks his lawyer why he didn't cross-examine The Batman and make him squirm, the lawyer answers, "You are insane.") Ha. Ha. We got a joke and lost any semblance of realistic courtroom proceedings.

Insanity is not a plea one can rest on without any evidence to support it. In most states, the defendant must prove he was insane. If he doesn't put on some expert testimony saying he was insane, the judge will rule that the jury cannot even consider the defense, because it was not proven.

Even if the prosecution has to prove the defendant was sane, as it must in the Federal system, the defendant will have to put on some evidence. The prosecution would already have put on its expert testimony that the defendant was sane. If the defendant doesn't put on any expert evidence to rebut the prosecution's case, the judge will again rule that the jury must find the defendant sane.

Like I said, the insanity line was a set-up for a joke. All the writer cared about was the joke. He didn't care about accurate courtroom portrayals. So what we got was a joke and a totally inaccurate court scene. (Speaking of inaccurate courtroom scenes, would someone please tell the artist of *Detective* #530 to look at a courtroom, or at least a *Perry Mason* re-run,

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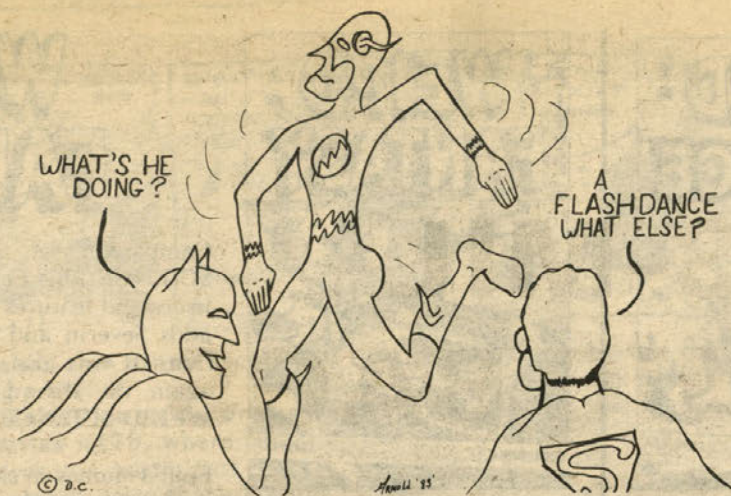
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before he tries to draw a courtroom. A courtroom should not look like it could fit in my living room, and a judge's bench should not look like it was cobbled from remnants of last year's Soap Box Derby.)

It appears that today's comic-book writers are quite capable of creating very dramatic scenes. Unfortunately, they are totally unaware of what the real legal consequences of those scenes would be. Now, I can't believe that any writer would attempt to write something like a courtroom scene without first researching it to insure accuracy. Thus I can only conclude that the writers do not have access to any research resources.

Marvel and DC's lawyers must know only corporate law and be completely ignorant of criminal law, and the writers must not



know any other lawyers willing to be consulted for the purposes of accuracy in a comic book.

Therefore, as a service to those writers, I offer my services. If you have a question about the law for a comic book, write me in

care of this paper. I will advise you on all legal points. In that way we'll all have accurate comics.

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Cosmic Trips In a cavern, in a Canyon

By Rick Norwood

It is easy to become addicted to comic strip collecting.

I began collecting strips when I was a freshman in college. Each week I would buy the Chicago Sunday American, a great paper. It was a national weekly, and carried the Puck comics section, with The Phantom, Tim Tyler's Luck, Flash Gordon, and a full-page Prince Valiant.

In addition to the Sunday comics, each weekly edition daily strips, a whole week's run of each daily strip, including Phantom and Buz Sawyer. I still have seven-year runs of these strips in this handy, six-strips-to-a-page format. Alas, all good things must come to an end, and the end of the Chicago Sunday American came in 1969.

There is nothing like it available today. For a while, the Menomonee Falls Gazette ran daily strips six to a page, but it folded. There have been a couple of other abortive attempts, but none that have lasted long.

There are still weekly newspapers which carry strips in this highly collectible format. I know of two. The McLaughlin Messenger, Box 388, McLaughlin, SD 57642, carries the daily Tarzan, which is currently reprinting strips from the Fifties by John Celardo and Dick van Buren. Subscriptions are \$10 per year.

The New Paper, 131 Washington St. Providence, RI 02903, carries the daily Bloom County by Berke Breathed. Subscriptions are \$15 per year. The New Paper also carries the Feiffer strip.

There must be others. I was onto a weekly paper that carried Buz Sawyer, but I lost track of it. Help! If you know of any weekly newspaper which carries a full week of any daily strip, please let me know. I'll publish your name in CBG.

In the last column I recommended The Asbury Park (N.J.) Press as the best Sunday for comic strips. I have to go along

with Shel Dorf in picking the Topeka Capital-Journal, 616 Jefferson Street, Topeka, KS 66607 (\$112 per year), as the best daily.

It carries the following strips: Sunday and daily Blondie, Peanuts, Beetle Bailey, Family Circus, Rex Morgan, Hagar the Horrible, Hi and Lois, Judge Parker, Steve Canyon, Gasoline Alley, and Mark Worth.

Sunday only: Shoe, Scamp, Let's Sew, and They'll Do It Every Time.

Daily only: Garfield, Frank and Ernest, Born Loser, Ponytail, The Wizard of Id, and Tumbleweeds.

Best of all, it carries Peanuts half page, which is the only complete format, and it carries Steve Canyon one third of a page, which is the only complete format for that strip.

Of course, the main reason for subscribing to this paper is to get Steve Canyon. Many people rate Milton Caniff as the top adventure strip artist of all time.

If you are not familiar with his work, the first thing you should do is to subscribe to Steve Canyon Magazine, \$12 per year from Kitchen Sink Press, No. 2 Swamp Road, Princeton, WI 54968. This magazine is reprinting the complete run of the Steve Canyon strip from the very beginning. Then, if you like the strip so much that you can't wait to find out what Steve is up to today, subscribe to the Topeka Capital-Journal.

The current Steve Canyon is first-rate adventure. Several years ago, the syndicate which distributes the strip pressured Caniff into making his stories shorter, less violent, and less sexy. Caniff yielded to this pressure for a while, and the

strip became a pale shadow of its former self. But in the late Seventies, Caniff said to hell with this namby-pamby stuff, and pulled out all the stops. He lost some papers, because of editors who believe that sex and violence belongs on the front page, not in the comics. But Caniff restored Steve Canyon to its former glory.

Steve Canyon is a strip in which layout is very important, which means that when a newspaper rearranges and reduces the Sunday page, the results is crotled greeps. If you want to collect Steve Canyon at all, you will want to collect the complete version, which is the one-third-of-a-page Sunday.

Not that Steve Canyon is all

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you get when you subscribe to the Topeka Capital-Journal. Gasoline Alley is one of my very favorite comic strips, and Peanuts is still the top strip in the country. You'll be surprised at how much better the Sunday Peanuts looks half-page than it does in the smaller format which most newspapers use. Charles Schulz is one of the few artists who does not use assistants, and he has quietly made arrangements that, when he dies, the strip will not be continued.

Unfortunately, the Capital-Journal does not usually run Gasoline Alley half-page. The quarter-page, which they usually use, drops one panel. But, hey, if we all subscribe, and then we all write letters, maybe we can change that. It would be great to get Gasoline Alley half-page every Sunday.

After you subscribe to a daily paper, you are faced with the problem of how to save daily strips. DO clip them with wide

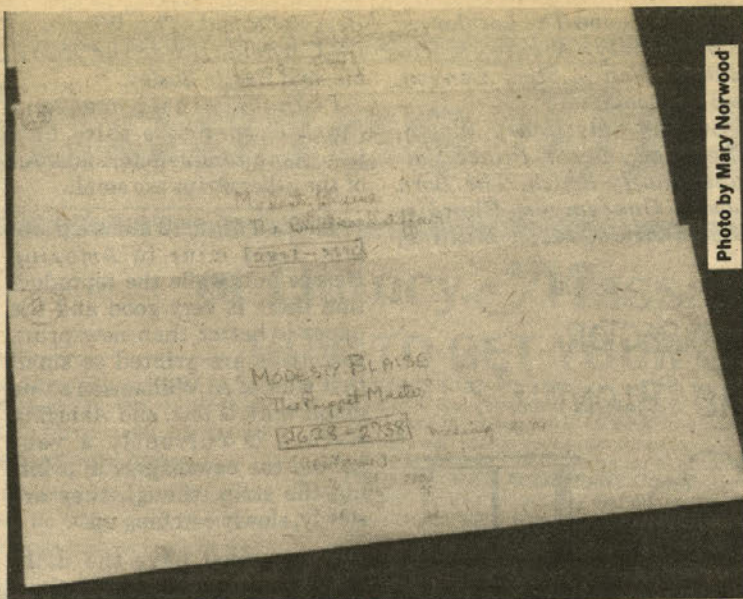


Photo by Mary Norwood

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margins. DON'T paste them into a scrapbook. That ruins them. Most glues crack and yellow with age, and strips in scrap-

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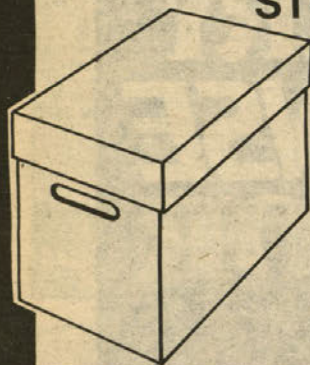
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neatly into a long envelope. You can write the year and title on the front, together with any other information you want. Of course, you may not want to go to the trouble of clipping *Peanuts*, since there are very nice reprint books brought out each year.

Be warned: Each reprint book drops about a dozen daily strips, and removes the dates from the rest after rearranging them. Most mass market reprints of strips — except the top-selling *Garfield* books — show that someone has gone to a lot of trouble to keep them from being as good as they might be. But that is a story for another column.

The hardest strips to save neatly are the strips, like *Steve Canyon* (and *Gasoline Alley* and *Annie and Star Wars*) which tell the same story Sunday and daily. Big things and little things are hard to file together.

There are two methods I use to solve this problem, one cheap and one expensive. I won't tell you about the expensive method this time out. The cheap method is to buy soem number 54 Mylar Snugs and cut them open along the top. Each Snug nicely holds one daily and Sunday story of *Canyon* or *Gas Alley*. For a strip with a half-page Sunday, like *Star Wars*, you would use a number 70 Snug.

I type the strip title, story title, and dates (along with information about missing or damaged strips) on a slip of paper which I put in the Snug with the strips. The top is cut open so that you can reach in and lift the strips out from below. That way the daily strips don't slide out from between the Sunday pages.

If you subscribe to the *Asbury Park Press Sunday* and to the *Topeka Capital-Journal* daily and Sunday you will be getting almost all of the best humor and adventure strips.

What do you want? More? You say your tastes are different from mine and you want *Dick Tracy* or *The Lone Ranger* or *Buck Rogers*? Tell you waht. I'll help you if you help me. A strip collector can only get by with a little help from his friends.

My own weakness is for *Flash Gordon*. I still collect old *Flash*, even though the strip hasn't been good for years. Currently, the strip is in the hands of Dan Barry, who is a good artist, but who uses ghosts and who doesn't know a thing about science fiction. The daily artist is Bob Fujitani, who does a fair job. The Sunday strip recently got a new artist, who does not sign his work. The main problem is in the stories, which are uninspired, inconsistent, and unscientific. Oh, for the good old days, when Harry Harrison was writing the strip.

Still, I do collect it. The daily strip is easy. I subscribe to the *Bastrop (Louisiana) Daily Enterprise* (\$35 per year). The paper and printing are very nice. They only publish five days a week, but they double up the strips on Friday, so the strips are complete. They also carry *Peanuts*, *Popeye*, and several minor humor strips. I wish I knew of more small papers like this one. I would love to find one with the daily *Star Wars* or with *Secret Agent Corrigan* or *Modesty Blaise*.

The Sunday *Flash Gordon* is harder to come by. I only know of one paper which carries it, and that is not a paper I can recommend. It is the *Baton Rouge (Louisiana) Morning Advocate*. It has a good selection of strips, but the printing on the daily strips is average, which isn't good, and while the Sunday printing is very good, they use a fast collating machine on the Sunday paper, which means that the comics are left out about once a month. They send the

comics when I write for them, but it is a bother. Since they are my only source of the Sunday *Flash Gordon*, I will give the line-up.

Daily and Sunday: *Peanuts*, *For Better or For Worse*, *Flash Gordon*, *Dick Tracy*, *Agatha Crumm*, *Andy Capp*, *Ziggy*,

Duffy, B.C. and *The Lockhorns*.

Daily only: *Archie*, *Morty Meekle*, *Nancy*, *Steve Canyon*, and *Marmaduke*.

Sunday only: *Mary Worth*, *Shoe*, *Sally Forth*, *Prince Valiant*, *Snuffy Smith*, *The Born Loser*, *Goosemyer*, *Blondie*, *Broom-Hilda*, *Moon Mullins*,

Berry's World, *The Wizard of Id*, *Garfield*, *Hagar the Horrible*, and *Beetle Bailey*.

Peanuts is half-page and *Flash Gordon* is a third of a page, both complete formats. All of the other strips are small.

The daily *Star Wars* is a problem. I get mine in *Amazing Heroes* but, while the reproduction there is very good and the paper is better than newsprint, the strips are printed so small that a lot of Al Williamson's fine detail work is lost, and *Amazing Heroes* is currently a year behind the newspapers in printing the strip, though they are slowly, slowly catching up.

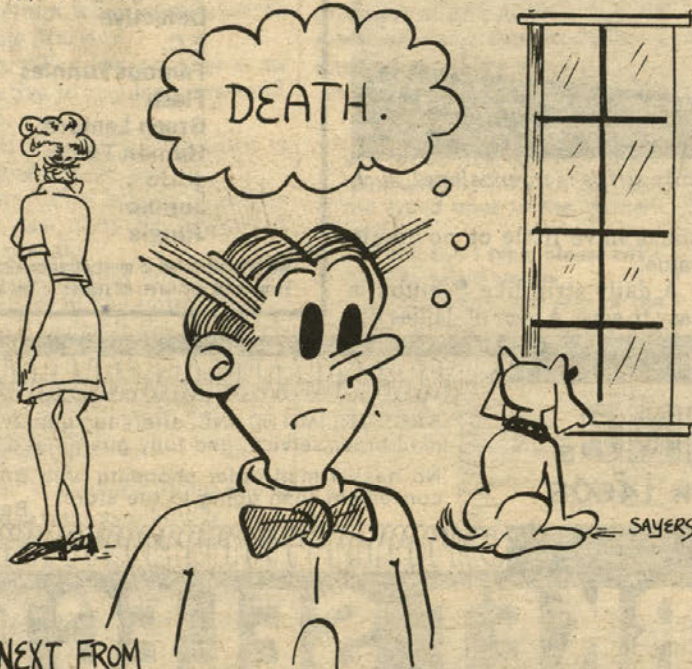
If you must have the daily *Star Wars* current, I recommend

the *Houston Post*, a good paper but an expensive one. Outside Texas, subscriptions are \$42 for three months, daily and Sunday. There is no price break on longer subscriptions, and a shorter sub is not only less money out of your pocket, it protects you if the newspaper drops the strip you collect.

Here is the line-up of the *Houston Post*:

Daily and Sunday: *Funky Winkerbean*, *Dennis the Menace*, *Winnie the Pooh*, *Garfield*, *Bloom County*, *Marvin*, *Gasoline Alley*, *Snuffy Smith*, *Momma*, *Star Wars*, *The Phantom*, *The Lone Ranger*, *The Wizard of Id*, *Judge Parker*, *Crock, B.C.*, *Drabble*, *Blondie*, *Bears in Love*.

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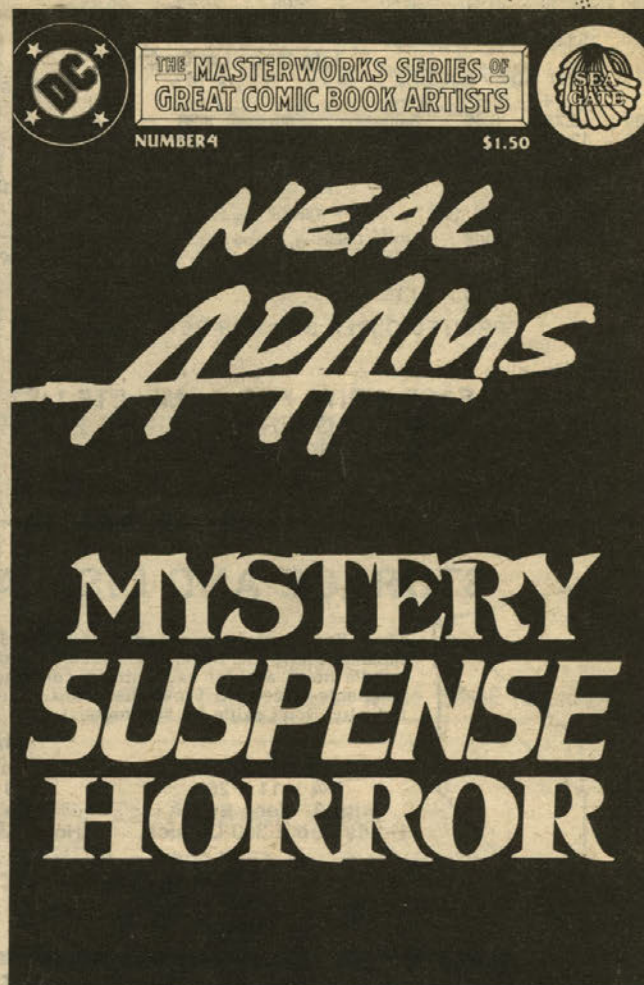
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Sunday only: *Prince Valiant*, *Nancy*, *Peanuts*, and *Cappy Dick* (by Rick Yager).

Daily only: *Gil Thorp*, *Fred Basset*.

The paper is good and the printing is better than average. They have a large line-up of strips, and usually pick up new adventure strips. The Sunday runs all strips small size.

The best source I know for *The Amazing Spider-Man* is the St. Paul (Minnesota 55101) *Pioneer Press*. It carries the Sunday *Spider-Man* half-page most of the time. *Spidey* is one of those strips which use a repeating title to make up the half-page, and once you have all six of those you have everything the half-page

has to offer, but the half-page still looks nicer. The *Pioneer Press* usually carries *Prince Valiant* half-page, but not as reliably as the *Asbury Park Press*. It also usually runs half-pages of several of its humor strips. Here is the line-up:

Daily and Sunday: *Hagar*, *Broom-Hilda*, *Redeye*, *Duffy*, *Steve Roper*, *Speed Walker*, *Momma*, and *Spider-Man*.

Sunday only: *The Wizard of Id*, *Garfield*, *Marmaduke*, *Heathcliff*, *Prince Valiant*, *Tank McNamara*, *For Better or For Worse*, *Funland*, *Snuffy Smith*, *Bloom County*, *Herman*, and *Tiger*.

Daily only: *Eb and Flo* and *Frank and Ernest*.

Gene Seger, the world's number one Buck Rogers fan, offers the following paper for *Buck Rogers* collectors: for the Sunday *Buck Rogers* in complete half-page format, the *Merced Sun-Star*, Merced, CA 95340. For the daily, the *Elkhart Truth*, Elkhart, Ind. 46515. This last paper is published by John Dille, Jr., son of the creator of the *Buck Rogers* strip, and so will probably publish the strip right up to the bitter end. Gene also passes along the information that Robert C. Dille died on Mar. 31, 1983.

Finally, we get down to the strips that are really hard to find. Last time I looked, you could get *Star Trek* in the *Anchorage Daily News*; *The Incredible Hulk* in the *Seattle Post Intelligencer*; the daily *Mandrake the Magician* in the *Bridgewater (N.J.) Courier-News*; and *Modesty Blaise* (censored!) in either the *Salt Lake City Deseret News* (poor reproduction) or in the *New Haven (Conn.) Journal-Courier* (good reproduction, but they print *Modesty* on the crease in the paper). This last paper also carries *World's Greatest Superheroes*, the *Superman* strip. The U.S. publication of *Modesty Blaise* is about a year behind the British. All of the information above is subject to change without notice.

I do not have any source at all for the following strips: *Tim Tyler's Luck*, *Brick Bradford*, *Secret Agent Corrigan*, and *Dr. Kildare*, nor can I find the Sunday *Mandrake*.

Now it is your turn. If you know of a newspaper that carries any of the above, or that is an inexpensive and good source for the daily *Star Wars* or for *Modesty Blaise*, or just a paper that carries a lot of good strips, or that runs its strips half-page, let me know. My address is: Rick Norwood, Box 1762, Wayne, NJ 07470.

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1951: TV's Adventures of Superman: Episode #18 "Drums of Death"

By Charles A. Wagner

A voodoo medicine man appeared ominously in the film Perry White showed Clark Kent. The medicine man wore a fur headpiece complete with horns. The film was the last Perry had heard of his sister Kate White, whom he had sent, along with young Jimmy Olsen, to Haiti. Perry had not heard from either for three weeks.

Now he wanted Clark Kent to accompany him in a search for the missing duo.

Clark preferred to go by himself.

"Now, Chief, you don't have to go along. In fact, I'll do much better myself."

The offer was declined.

In Haiti, Perry and Clark spoke with Monsieur Berhrier, a government official.

"Voodoo is no longer practiced in Haiti," Berhrier said as the camera cut back and forth to a voodoo drummer.

Perry showed him a picture of the voodoo doctor.

"If this is a real thing, then your sister's peril is also very real."

They asked what the drums were saying, but Berhrier replied that voodoo drums was not a course offered him in Harvard.

Clark wanted to go off in his own, but the others would not let him.

William Johnson, an English guide, showed up at the door and said he heard the drums talking about two white men. He knew all about the jungle and voodoo, he said, and refused to guide them.

While they were talking, a shadowy figure was eavesdropping. After Johnson left, Clark stepped out and nabbed Dr. Leland Masters, also an Englishman. Masters had heard the drums and offered to guide them to White and Olsen.

At this point, Clark was more interested in a handkerchief Johnson had left behind.

It was 8 p.m., Clark said he wanted to go to bed.

Seconds later, Superman flew out the hotel window and landed in the area of an ancient stone building known as the Citadel. His X-ray eyes revealed Miss White under witch doctor Legvoo's mental control. Legvoo wanted to know what Miss White had discovered in the corridors of the Citadel. She said she had found nothing, but Legvoo refused to believe her.

Later, Superman confronted Kate White in her cell. She was

wearing paper chains and told him that if anyone other than Legvoo removed them she would die.

Jimmy was also bound by paper chains and was digging in the tunnel with a shovel. He was, however, only pretending to be under Legvoo's control. He had been waited for an opportunity to escape and go for help. Olsen said Legvoo was looking for a secret passage to a long-lost treasure. Fearing for Miss White's safety, Superman left Jimmy and decided to work things out later.

Next morning Clark told Perry he was not interested in going along into the jungle.

"I have a theory I want to work out."

Perry set out with Masters while Clark waited for Berhrier's advice. It did not take the editor long to get into a scrape. He was captured almost immediately by voodoo-crazed natives when he kicked over their voodoo keep-out sign.

Clark wanted to have Johnson's soiled handkerchief checked out by a chemist. Ber-

hrier said the fastest way to the nearest chemist was by his government plane and he would not let Clark go alone, even though Clark insisted he could get there quickly.

Perry found himself in a barred cell with Jimmy and Kate. The room had moveable walls that were once used as a wine press. Legvoo intended to squish them down the drain unless Kate White revealed the secret of the tunnel.

Meanwhile, Clark got the chemical analysis of the handkerchief stains and bolted.

Back at the Citadel, Miss White was no help.

"I did not see any secret doors."

As the room became smaller, Superman arrived in time to rip away the bars and hold the walls back while the whole gang escaped.

Legvoo turned out to be Johnson under dark makeup. The chemical had tipped Clark to the facts.

Later, after recovering from the drugs, Kate White still did not seem to know what was

going on.

"Why did you think I knew something about the treasure?" she crabbled at Johnson.

Berhrier had returned, probably by the only plane in Haiti, puzzled by Clark's disappearance.

"But, Mr. Kent, how did you get back here so quickly?"

"I... flew."

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—Greg W. Myers

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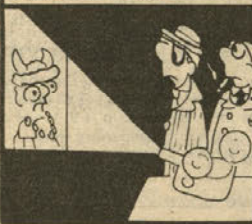
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Vol. 1, No. 2 (Jan. 1954) VF, Snow White pages

Vol. 1, No. 4 (Mar. 1954) F

Vol. 1, No. 6 (May 1954) Near Mint (Beauty)

Vol. 1, No. 10 (Sept. 1954) (VF) (colorful jazz cvr.)

Vol. 1, No. 12 (Nov. 1954) (VF)

MODERN SCREEN PIN-UPS

#1 (1955) Marilyn Monroe cvr. (VF) pin-ups of 20 Hollywood lovelys

PHOTOPLAY PIN-UPS

#3 (1953) Debbie Reynolds on cvr. Marilyn Monroe pin-up (VF)

#4 (1953) Marilyn Monroe cvr. (VF-plus)

WHAT? WHERE? WHEN?

CENTRAL
STATES IN REGION: Ill., Ind., Iowa, Kan., Ky., Mich., Minn., Mo., Neb. N.D., Ohio, S.D. and Wis.

TOLEDO, OHIO ... Aug. 28 ... Toledo, Ohio Comic Book Baseball Card Show (C, CD, M), Ramada Inn, 10 a.m.-6 p.m., adm. \$1. T.E. Kessler Productions, 450 Seventh Ave., #2209, N.Y., NY 10123. PH: 212-496-7292.

CHICAGO, ILL. ... Sept. 2-5 ... Cinecon Chicago (M), Americana Congress, Chicago 520 S. Michigan Ave., adm. \$2.

INDIANAPOLIS, IND. ... Sept. 10-11 ... Mid-America (C, Cd, M, SF), Holiday Inn, 500 W. Washington St., Sat. 10 a.m.-7 p.m., Sun. 10 a.m.-4 p.m., adm. N/A. Book Gallery, 1904 Bardstown Rd., Louisville, KY 40205. PH: 502-452-1410 or 502-267-4543.

CHICAGO HEIGHTS, ILL. ... Sept. 11 ... Yesteryear's Nostalgia Comic & Baseball Card Show (C, Cd), Heights Banquet Hall, 620 S. Halsted, adm. 50¢. Kenneth Zajkowski, 14626 Memorial, Dolton, IL 60419. PH: 312-849-1521 or 862-9798.

CHICAGO HEIGHTS, ILL. ... Sept. 11 ... Yesteryear's Nostalgia Collectors Convention, Banquet Hall, 620 So. Halsted, 11 a.m.-5 p.m., adm. 50¢. Ken Zajkowski, PH: 312-849-1521.

DES MOINES, IOWA ... Sept. 11 ... Marketplace IV (C, Cd, R), Urbandale Legion Hall, 68th & Douglas, adm. 50¢. Mark Metz, 3820 1/2 Douglas Ave., Des Moines, IA 50310. PH: 515-279-0507.

ZANESVILLE, OHIO ... Sept. 17-18 ... Comic and Baseball Card Show (C, Cd, M), Colony Square Mall, North Maple Ave., Sat. 10 a.m.-9 p.m., Sun. Noon-5 p.m., adm. N/A. Rita Jones, Comics & Co., 1486 Oakland Park Ave., Columbus, OH 43224. PH: 614-268-4513.

MOORHEAD, MINN. ... Sept. 24-25 ... Valley Con 8 (C), Ramada Inn, 600 - 30 Avenue South, adm. N/A. Van Con Association, Box 7202, Fargo, ND 58111. PH: 218-236-7347 or 218-233-6255.

SOUTHFIELD, MICH. ... Sept. 25 ... Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., adm. N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH: 313-662-6675.

CHICAGO, ILL. ... Sept. 25 ... Chicago Minicon (C) Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comicon, 1219 Devon, Chicago, IL PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

ELMHURST, ILL. ... Sept. 25 ... Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 310 W. Butterfield Rd., adm. 50¢. PH: 312-932-1549 or 312-833-6266.

"N/A" in our con list means the information is Not Available.

When you see "adm. N/A," it does not mean there is no admission. It means we don't know what the admission is.

SOUTH BEND, IND. ... Oct. 1 ... Michiana Comicon (C), Knights of Columbus, 815 N. Michigan St., adm. \$1. Jim Rossow, 19405 Dresden Drive, South Bend, IN 46637. PH: 219-272-8876.

WATERLOO, IOWA ... Oct. 1 ... Comic Book, Baseball Card, Record & Collectible Show (C, CD, R), Maple Lanes, 2608 University Ave., 10 a.m.-3 p.m., adm. free. Phil Hendel, 2804 Saratoga Dr., Waterloo, IA 50702.

MARSHALLTOWN, IOWA ... Oct. 2 ... Comic Book, Baseball Card, Record & Collectible Show (C, Cd, R), Best Western Regency Inn, 3303 S. Center St., 10 a.m.-3 p.m., adm. free. Phil Hendel, 2804 Saratoga Dr., Waterloo, IA 50702.

ARLINGTON PARK, ILL. ... Oct. 7-9 ... WINDYCON X (SF), Arlington Park Hilton, adm. N/A. WINDYCON X, PO Box 432, Chicago, IL 60690.

CLEVELAND, OHIO ... Oct. 8-9 ... Saturday's Child Comic & Nostalgia Show (C), Stouffer's Somerset Inn, jct. 8 & 422 & 43, adm. \$1.50. John Szuch & Joe Tricarichi, P.O. Box 329, Medina, OH 44258. PH: 215-932-8596.

MINNEAPOLIS, MINN. ... Oct. 15-16 ... Comic Convention (C, Cd, M, SF), Holiday Inn, 1313 Nicollet Mall, Sat. 10 a.m.-6 p.m., Sun. 11 a.m.-5 p.m., tables \$75, adm. \$5 for both days. MCC, Box 3221, Traffic Station, Minneapolis, MN 55403.

LANSING, ILL. ... Oct. 16 ... Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., adm. 50¢. Jim Rizzitello, PH: 312-841-0494.

ROYAL OAK, MICH. ... Oct. 16 ... Encore Con Comic Book & Baseball Card Show (C, Cd), American Legion Hall, 1815 Rochester Rd., 10 a.m.-5 p.m., adm. N/A. Michael Lester, 24660 Westhampton, Oak Park, MI 48237. PH: 313-557-3235.

WICHITA, KS. ... Oct. 22-23 ... Encounter 7 (C), Wichita Hilton Inn East, Kellogg & Rock Rd., adm. \$2.50-1 day, \$4-2 days. FANDOM, PO Box 1675, Wichita, KS 67201 (SASE).

VILLA PARK, ILL. ... Oct. 30 ... Relax-A-Con XXI (C, Cd, SF, M), Odeum, 1033 N. Villa, adm. \$1. B.J. Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH: 312-834-0383.

SOUTHFIELD, MICH. ... Nov. 6 ... Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., adm. N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH: 313-662-6675.

CHICAGO, ILL. ... Nov. 6 ... Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

LANSING, ILL. ... Nov. 13 ... Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., adm. 50¢. Jim Rizzitello, PH: 312-841-0494.

COLUMBIA, MO. ... Nov. 18-20 ... Concentric

CONVENTION DIRECTORY

LISTING FORM

Show site (city & state) _____
Date _____
Name of show _____
Sponsor _____
Location (hotel, etc.) _____
Street address _____
Admission charge _____
Show Chairman _____
Address _____
Phone _____

Mail to: The Comics Buyer's Guide, Con. Calendar
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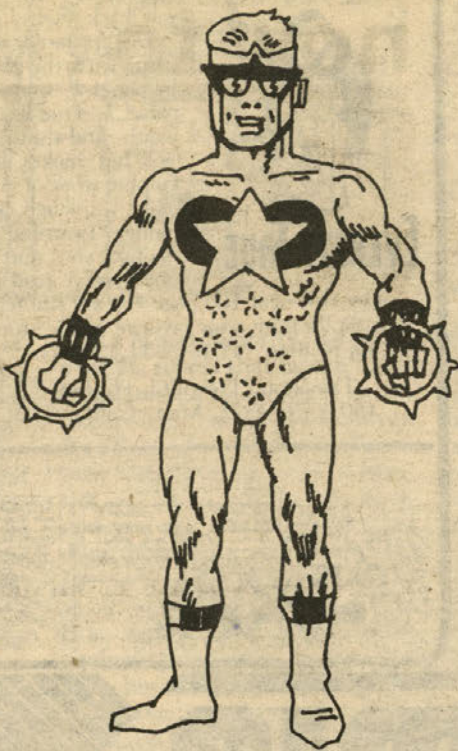
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'83 (SF, F), Holiday Inn West, adm. \$15 for 3 days or \$8 a day. Concentric, P.O. Box 7514, Columbia, MO 65205.

MANSFIELD, OHIO ... Nov. 19-20 ... Mid-Ohio-Con (C, Cd, SF), Richland County Fairgrounds, Fairhaven Hall, adm. \$3 per day. Roger A. Price, c/o March of Dimes, 1090 Lexington Ave., Mansfield, OH 44907.

ELMHURST, ILL. ... Nov. 27 ... Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 310 W. Butterfield Rd., adm. 50¢. PH: 312-932-1549 or 312-833-6266.

ROYAL OAK, MICH. ... Dec. 4 ... Comic Book and Baseball Card Show (C, Cd), American Legion Hall, Corner of 12 Mile Rd. & Rochester Rd., 10 a.m.-5 p.m., adm. N/A. Michael Lester, 54660 Westhampton, Oak Park, MI 48237. PH: 313-557-3235.

SOUTHFIELD, MICH. ... Dec. 11 ... Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., adm. N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH: 313-662-6675.

CHICAGO, ILL. ... Dec. 11 ... Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comic Con, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

VILLA PARK, ILL. ... Dec. 18 ... Relax-A-Con XXI (C, Cd, SF, M), Odeum, 1033 N. Villa, adm. \$1. B.J. Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH: 312-834-0383.

CHICAGO, ILL. ... Jan. 12 ... Chicago Minicon,

(C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comic Con, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

MADISON, WIS. ... Feb. 24-26 ... WisCon 8 (C, M, SF), Inn on the Park, adm. \$11 until Feb. 1, \$16 at door. Peter Theron, Box 1624, Madison, WI 53701. PH: 608-251-6226 days and 233-0326 evenings.

CHICAGO, ILL. ... March 4 ... Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comic Con, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

CHICAGO, ILL. ... April 8 ... Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comic Con, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

CHICAGO, ILL. ... May 20 ... Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., adm. N/A. Chicago Comic Con, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

MIDDLE ATLANTIC STATES IN REGION: Del., Md., N.C., N.J., N.Y., Pa., S.C., Va., D.C. and W. Va.

EAST MEADOW, L.I., N.Y. ... Sept. 3-4 ... Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m.-5 p.m., adm. free.

Starwind Comics, 2900 Hempstead Turnpike, Room 114, Levittown, NY 11756. PH: 516-796-0679.

ALBANY, N.Y. ... Sept. 10-11 ... Fantacon (C), Governor Nelson A. Rockefeller Empire State Plaza Convention Center, South Mall, adm. \$5. Tom Skulan, 21 Central Avenue, Albany, NY 12210. PH: 518-463-1400.

ALPINE, N.J. ... Sept. 10 ... Street Fair on the Palisades (C, Cd, M, SF), State Line Look-Out, Northbound side Palisades Interstate Pkwy., Exit 2 & 3, adm. N/A. A Gloria Rothstein Show, 12 Chatham Street, Suffern, NY 10901. PH: 914-357-8410 or 201-529-3896.

QUEENS, N.Y. ... Sept. 10 ... Dynamic Duo Comic & Baseball Card Monthly Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd. Bayside, 10 a.m.-5 p.m., adm. \$1. Steve Sabow 212-631-2025 or Mitch Nat 212-224-9699.

NEW YORK, N.Y. ... Sept. 11 ... Phil Seuling's Comic Book Marketplace (C, Cd, M, SF) New York Sheraton, 55th Street & 7th Ave., adm. free.

HAUPPAUGE, N.Y. ... Sept. 11 ... Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets Hwy., (L.I.E. Exit 57), 10 a.m.-4 p.m., adm. 50¢. Dennis, PH: 516-724-7422 6-7 p.m. evenings or 516-582-3600, ext. 245 day of show only.

BINGHAMTON, N.Y. ... Sept. 17 ... Binghamton Con II (C), American Legion Post 80, 76 Main St., adm. \$1.50. Norm Jackson, 26 Willow St., Johnson City, NY 13790.

WAYNE, N.J. ... Sept. 18 ... The Sunday Show



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ATOM — 2 (F) 10.00; 3 (vg) 5.00; 5, 6 (F) 4.50 ea.; 7 (vg) 3.00; 9 (F) 4.00; 10 (vg) 3.00; 11 (F) 2.40; 12 (g) 1.00; 14 (vg) 1.00; 16 (F) 2.40; 18 (F) 2.40; 20 (g) 1.00; 26 (nm) 2.50; 30 (nm) 2.50; 36-38 (nm) 1.75 ea.

ATOM/HAWKMAN 39 (nm) 2.00; 40-45 (nm) 1.50 ea.

BATMAN — 131 (fa-nc) 20; 134 (vg) 3.00; 147 (g) 1.50; 154 (g) 1.00; 164 (g) 1.00; 165 (F) 3.00; 166-171 (nm) 5.00 ea.; 172-180 (nm) 3.50 ea.; 181, 183 (nm) 2.20; 217 (nm) 1.20; 253 (nm) 1.00. Lim. Coll. Ed. (nm) 3.00.

BEWARE THE CREEPER — 1 (nm) 3.25; 2-6 (nm) 2.25 BLACKHAWK 190 (vg) 75; BOMBA 2-7 (nm), 75 ea.

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CAPT. ACTION — 1 (nm) 1.75; 2-5 (nm) 1.50; CHALLENGERS OF UNKNOWN 6 (vg) 20.00; 9 (vg) 10.00; 42, 45-47 (F) 2.00 ea.; 48 (nm) 3.50; 74 (nm) 5.50 CHAMPION SPORTS 1-3 (nm) 50 ea.

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HOUSE OF SECRETS — 61 (F) 2.40; 62 (g) 1.40; 63 (F) 3.00; 64, 65 (vg) 2.25; 66 (F) 3.00; 67 (nm) 5.50; 68-74 (nm) 1.00 INFERIOR 5 1 (nm) 3.00; 2 (nm) 50; 3-12 (nm) .75

JIMMY OLSEN — 61 (vg) 1.00; 71 (fa) .30; 77 (vg) 1.25; 81 (g) .50; 138, 139 (nm) 1.60 ea.; 141-148, 151 (nm) 1.30 ea.

JUSTICE LEAGUE — 1 (vg) 90.00; 2 (vg) 50.00; 3 (vg) 30.00; 5 (vg) 20.00; 6 (vg) 14.00; 7 (F) 15.00; 8 (vg) 14.00; 9 (F) 20.00; 10 (F) 15.00; 11, 12 (vg) 5.00; 13-15 (F) 7.00; 16, 17 (F) 5.00 ea.; 18 (F) 2.50; 19 (vg) 3.50; 20 (F) 5.00; 21, 22 (F) 4.50; 21, 22 (vg) 3.50 ea.; 23-27 (F) 3.75 ea.; 28 (nm) 6.50; 29 (F) 3.75; 30 (nm) 6.50; 31, 32 (nm) 5.00 ea.; 33-36 (nm) 4.50 ea.; 37, 38 (nm) 5.00 ea.; 39 (nm) 6.00; 40 (nm) 4.50; 41-48 (nm) 4.00 ea.; 49-60 (nm) 3.50 ea.; 61-69 (nm) 1.80 ea.; 71-90 (nm) 1.50 ea.; 91, 93 (nm) 1.40 ea.; 94 (nm) 6.50; 95-100 (nm) 2.25 ea.; 101-106, 108 (nm) 1.60 ea.; 109-113 (nm) 1.00 ea.; 116-118 (nm) .90 ea. KAMANDI 1 (nm) 2.20; 2-5 (nm) 1.40 ea.; 6-10 (nm) 1.20 ea.; 11, 12, 14, 15, 17, 18, 21 (nm) 1.00 ea. KORAK SON OF TARZAN 46 (F) 1.20; 47-50 (nm) 1.40 ea.; 51, 53 (nm) 1.00.

LEGION OF SUPERHEROES — 1 (nm) 4.50; LOIS LANE 40 (g) 1.00; 44 (vg) 2.00; 50 (g) .51 (vg) 1.00 ea.; 58 (vg) .93 (F) .111 (nm) .80 ea.

METAL MEN — 1 (nm) 16.00; 2 (nm) 8.00; 3, 4 (nm) 5.00 ea.; 6-10 4.20 ea.; 11-27 (nm) 2.75; 28-41 (nm) 1.40 ea.; 42-44 (nm) .60 ea.

MISTER MIRACLE — 1 (nm) 4.00; 2, 3 (nm) 2.50 ea.; 4-9 (nm) 2.00 ea.; 10, 12, 14, 15, 16 (nm) 1.50 ea.

MYSTERY IN SPACE — 53 (fa) 15.00; 54 (vg) 20.00; 55-60 (g) 5.00 ea.; 61-63 (vg) 6.00 ea.; 64 (F) 8.00; 65-70 (vg) 6.00 ea.; 69, 70 (F) 8.00 ea.; 71-74 (F) 5.25 ea.; 75 (vg) 4.00; 76, 77 (F) 5.00 ea.; 77, 78 (g) 2.00 ea.; 79, 80 (F) 5.00 ea.; 81, 82, 84-86 (F) 3.00 ea.; 82 (vg) 2.00; 85 (g) 1.00; 87 (fa) 75.89, 90 (F) 2.00 ea.; 91, 92 (F) 1.00 ea.; 93, 94, 96-103 (nm) 2.00 ea.; 105-107 (nm) 1.50 ea.

NEW GODS — 1 (nm) 5.00; 2 (nm) 3.50; 3, 4 (nm) 2.50; 5-7 (nm) 2.10 ea.; 2.10 ea.; 9-11 (nm) 2.00 ea.

OMAC — 1 (nm) 1.00; PLOP! 1 (nm) 1.00; 2 (nm) .80; PREZ 1 (nm) .80; RIMA, JUNGLE GIRL 2 (nm) 1.25

RP HUNTER — 4 (vg) 5.00; 5, 6 (F) 7.50 ea.; SANDMAN 1 (nm) 1.00; SEA DEVILS 1 (vg) 8.00; 7 (F) 3.00; 8 (vg) 1.75; SECRET SIX 1 (nm) 1.50; 2-7 (nm) .75 ea.; SENSATION MYSTERY 113 (fa-cov. bad) 3.00

SECRET ORIGINS — Giant Annuals 1 (g) 10.00; 8 (vg) 8.00; Series 1 (nm) 2.00; 2, 3, 5, 6, 7 (nm) 1.50 ea.

PHANTOM STRANGER — 1 (nm) 5.00; 2, 3 (nm) 2.20; 4 (nm) 5.00; 6, 7, 9, 10 (nm) 2.20; 11-22 (nm) 1.00 ea.; 23 (nm) 2.00; 24-27 (nm) 1.50 ea.; PLASTIC MAN 1 (F) 2-5 (nm) 3.50; 6-10 (nm) 2.50 ea.

SHADOW — 1 (nm) 1.80; 2-6 (nm) 1.50 ea.; 7 (F) .40; 8 (nm) .80; SHAZAM 1 (vg) 2-5, 7-14 (nm) .60 ea. SHAZAM OVERSIZE 21 (F) 1.00; 27 (nm) 2.00

SHOWCASE — 30 (g) 10.00; 31 (vg) 8.00; 32 (F) 7.00; 33 (fa-c-trn.) 2.00; 34 (g) .35 (vg) 8.00 ea.; 35 (g) 4.00; 36 (F) 9.00; 37 (vg) 5.00; 38-40 (F) 6.00 ea.; 55 (vg) 2.50; 56-58 (nm) 4.00 ea.; 59 (F) 4.75; 60 (nm) 4.25; 61 (nm) 3.50; 61 (nm) 3.50; 62-67 (nm) 2.00 ea.; 73 (nm) 4.00; 74 (nm) 1.50; 75 (nm) 3.25; 76 (F) 2.25; 79 (nm) 1.00; 80 (nm) 2.75; 84 (nm) 7.00; 85-87 (nm) 2.50 ea.; 88-92 (nm) .75 ea.; SPECTRE 1 (nm) 7.50; 2-5 (nm) 5.00 ea.; 6-10 (nm) 2.50 ea.

STRANGE ADVENTURES — 206 (nm) 13.00; 207-210 (nm) 10.00 ea.; 211-216 (nm) 8.00 ea.; 217-231 (nm) .70 ea. 233-239 (nm) .50 ea.; 241 (nm) .178 (vg) .182 (F) .50 ea. STRANGE SPORTS 1-6 (nm) .50 ea.

SUPERBOY — 92 (F) 3.00; 112 (F) 2.00; SUPERGIRL 1 (nm) 3.00; 2-5 (nm) 1.60 ea.; 6-8, 10 (nm) .80 ea.

SUPERMAN — 169 (vg) 2.00; 171 (F) 3.00; 178 (vg) 2.00; 180 (F) 3.00; 183 (nm) 5.00; 196, 199 (nm) 4.00 ea.; 220, 226, 233-238, 240-245 (nm) 2.50 ea.; 246-248 (nm) .80 ea.; 249 (nm) 4.50; 250, 251 (nm) .80 ea.; 252 (nm) 4.25; 253 (nm) .80; 254 (nm) 4.50; 255 (nm) 1.00; 256 (vg) .50; 257-264 (nm) 1.00 ea.; 265-271, 273-277 (nm) .80 ea.; 278 (nm) 1.40; 279, 280, 282 (nm) .80 ea.; 287 (g-c-trn.) .30.

SUPER SPECTACULAR — 6 (F) .8 (nm) .9 (nm) 3.00 ea.; 12 (nm) 2.75; 14 (F) 1.75; 15, 17, 19, 20 (nm) 1.50 ea.

SWAMP THING — 1 (nm) 7.00; 2 (nm) 3.50; 3 (nm) 2.75; 4, 5, 7, 8, 10 (nm) 2.20 ea.

TARZAN — 207 (F) 2.00; 208-210 (nm) 2.20 ea.; 211, 212 (nm) 1.50 ea.; 213-19, 221-224 (nm) 1.00 ea.; 226-230 (nm) .75 ea.; Lim Coll. Edit. C-22 (nm) 2.50 SWORD OF SORCERY 1 (nm) 2.20

TEEN TITANS — 11-13, 18, 19 (nm) 2.25 ea.; 20-22 (nm) 5.00 ea.; 23-

(C, Cd, M, SF), Holiday Inn, Service Rd off Rt. 46 East, adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

PARAMUS, N.J. ... Sept. 20-24 ... Antiques/Collectibles, Nostalgia & Miniatures Show (C), Paramus Park, adm. N/A. A Gloria Rothstein Production, 12 Chatham Street, Suffern, NY 10901. PH: 914-357-8410 or 201-529-3896.

WHEATON, MD. ... Sept. 24 ... Comic Convention (C), Howard Johnson's, Univ. Blvd. & Viers Mill Rd., adm. N/A. Comic Book Jubilee, 11910 Asbury Drive, Ft. Washington, MD 20744. PH: 301-292-4587.

SOMERSET, N.J. ... Sept. 25 ... New Brunswick Comic Book Convention (C, Cd, M, SF), Travelodge, Easton Ave. next to Rt. 287, 10 a.m.-4 p.m., adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

EAST MEADOW, L.I., N.Y. ... Oct. 2 ... Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m.-5 p.m., adm. free. Starwind Comics, 2900 Hempstead Turnpike, Room 114, Levittown, NY 11756. PH: 516-796-0679.

NEW YORK, N.Y. ... Oct. 9 ... Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Ave., adm. free.

HAUPPAUGE, N.Y. ... Oct. 9 ... Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets Hwy., (L.I.E. Exit 57), 10 a.m.-4 p.m., adm. 50¢. Dennis, PH: 516-724-7422 6-7 p.m. evenings or 516-582-3600, ext. 245 day of show only.

ROANOKE, VA. ... Oct. 14-16 ... RoVa Con 8 (C), Hotel Roanoke, adm. N/A. RoVa Con 8, P.O. Box 117, Salem, VA 24153. PH: 703-389-9400.

WAYNE, N.J. ... Oct. 16 ... The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd off Rt. 46 East, adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

WHITE PLAINS, N.Y. ... Oct. 22-23 ... Sports & Paper Collectible Show/Sale (C, Cd), Westchester County Center, adm. N/A. A Gloria Rothstein Show, 12 Chatham Street,

Suffern, NY 10901. PH: 914-357-8410 or 201-529-3896.

SOMERSET, N.J. ... Oct. 23 ... New Brunswick Comic Book Convention (C, Cd, M, SF), Travelodge, Easton Ave. next to Rt. 287, 10 a.m.-4 p.m., adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

ALLENTOWN, PA. ... Oct. 29 ... Nostalgia Fest 1 (C, M, Cd), George Washington Motor Lodge, Convention Hall, U.S. Rt. 22 & 7th St. Exit, 11 a.m.-4 p.m., adm. N/A. G.S. Gallery, Inc., P.O. Box 4, Coopersburg, PA 18036. PH: 215-282-4269 9-5 Mon-Sat.

ASHEVILLE, N.C. ... Oct. 29 ... Super Giant Books Asheville Mini Con (C), Sheraton Motor Inn, Woodfin St., adm. \$1. D.W. Howard, 38 Wall St., Asheville, NC 28801. PH: 704-254-2103.

NEW YORK CITY, N.Y. ... Nov. 5-6 ... The Nostalgia Convention (C, Cd, M), The Armenian Church, 34 St. & 2nd Ave., Sat. 10 a.m.-8 p.m., Sun. 10 a.m.-7 p.m., adm. \$5. Paul Saryian, Sr., 59 Derby Court, Staten Island, NY 10302.

WAYNE, N.J. ... Nov. 6 ... The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd. off Rt. 46 East, adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

EAST MEADOW, L.I., N.Y. ... Nov. 6 ... Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m.-5 p.m., adm. free. Starwind Comics, 2900 Hempstead Turnpike, Room 114, Levittown, NY 11756. PH: 516-796-0679.

HAUPPAUGE, N.Y. ... Nov. 13 ... Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets Hwy., (L.I.E. Exit 57), 10 a.m.-4 p.m., adm. 50¢. Dennis, PH: 516-724-7422 6-7 p.m. evenings or 516-582-3600, ext. 245 day of show only.

SOMERSET, N.J. ... Nov. 20 ... New Brunswick Comic Book Convention (C, Cd, M, SF), Travelodge, Easton Ave. next to Rt. 287, 10 a.m.-4 p.m., adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

WHITE PLAINS, N.Y. ... Dec. 3-4 ... Antiques & Collectibles Show (C, Cd), Westchester

County Center, adm. free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

WAYNE, N.J. ... Dec. 4 ... The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd. off Rt. 46 East, adm. \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

EAST MEADOW, L.I., N.Y. ... Dec. 4 ... Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m.-5 p.m., adm. free. Starwind Comics, 2900 Hempstead Turnpike, Room 114, Levittown, NY 11756. PH: 516-796-0679.

NEW YORK, N.Y. ... Dec. 18 ... Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Ave., adm. free.

PARAMUS, N.J. ... Jan. 18-21 ... Antiques & Collectibles Show (C, Cd), Bergen Mall, adm. free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

WHITE PLAINS, N.Y. ... Jan. 28-29 ... Antiques & Collectibles Show (C, Cd), Westchester County Center, adm. free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

EDISON, N.J. ... Feb. 29-March 4 ... Antiques & Collectibles Show (C, Cd), Menlo Park Mall, adm. free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

WHITE PLAINS, N.Y. ... March 17-18 ... Sports & Paper Collectible Show & Sale (C, Cd), Westchester County Center, adm. N/A. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

WHITE PLAINS, N.Y. ... March 31-April 1 ... Antique & Collectible Show (C, Cd), Westchester County Center, adm. free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

ALBUQUERQUE, N.M. ... Oct. 20-21 ... Nostalgia Con (C), Winrock Inn Convention Center, I-40 & Louisiana, adm. \$5 per day, \$8 for 2 days. Jim Brazell, 1508 A Wyoming NE, Albuquerque, NM 87112. PH: 205-292-2624.

LAS VEGAS, NEV. ... Dec. 9-11 ... Comic Book & Baseball Card Show (C, Cd), Union Plaza Hotel, #1 Main St., Fri. & Sat. 10-8, Sun. 10-5, adm. free. The Show Factory, Box M33-8, Big Bear Lake, CA 92315. PH: 714-866-8709.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

NASHUA, N.H. ... Sept. 10 ... 13th Annual Bishop Guertin Sports Collector-Comic Book Show (C, Cd), Bishop Guertin H.S., 9 a.m.-4 p.m., adm. free. Bill Dod, Bishop Guertin H.S., Lund Road, Nashua, NH 03060.

WEST HAVEN, CONN. ... Sept. 18 ... Baseball Card & Comic Book Show (C, Cd), K of C Ballroom, Center St., adm. 99¢. Harold Finer, 83 April St., West Haven, CT 06516. PH: 203-933-3489.

PAWTUCKET, R.I. ... Sept. 18 ... Rhode Island Super Con Comic Book Convention (C, Cd, M), Howard Johnsons, exit 27 off Rt. 95, 10 a.m.-4 p.m., adm. \$1. Iron Horse Comics & Collectibles, 834 Hope St. Providence, RI 02906.

NIANTIC, CONN. ... Sept. 18 ... Southeastern Comic Book Show (C), Howard Johnson's, Exit 74 off I-95, 10 a.m.-4 p.m., adm. 50¢. Eric Parnes, 32 Avery Court, New London, CT 06320. PH: 203-444-2026.

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Our purpose is not to "clean up" comics fandom, because we have been pleased by the limited number of complaints we have received, but rather to further legitimize fandom and develop an atmosphere in which buyers and sellers can place confidence in each other. Of course, dealers who do not receive the award can continue to advertise, but customers can be sure that any advertiser using the Krause Symbol has been proven reliable.

The program is effective immediately, and will be a permanent part of CBG's efforts. First awards will be based on 1983 performance and will be given early in 1984. We are most interested in your reaction, and any suggestions you may have to improve the program.

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3. Ads must appear in at least 13 issues of *The Comics Buyer's Guide* during the award year. This is to assure that an advertiser has developed a "track record" of performance.
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5. All advertising accounts must have been maintained in order during the year, with no irregularities such as bad checks, etc.
6. Krause Publications reserves the right to apply other performance criteria in judging any candidate for a Customer Service Award, regardless of the above criteria. E.G., smaller advertisers with a good record earned over several years may receive the award despite not meeting all the criteria in any one year.

Contact Bob Schmall - The Comics Buyer's Guide

700 E. State St., Iola, WI 54990

715-445-2214



EAST HARTFORD, CONN. ... Sept. 25 ... Connecticut Comic Convention (C), The East Hartford Elks Hall, (BPOE 2063), 148 Roberts St., 11 a.m.-5 p.m., adm. 99¢. Harold E. Kinney, RFD 1, Box 218A, Andover, CT 06232 or stop in at The Bookies Book Store, 116 Burnside Ave., East Hartford, CT 06108.

PAWTUCKET, R.I. ... Nov. 6 ... Rhode Island Super Con Comic Book Convention (C, Cd, M), Howard Johnsons, exit 27 off Rt. 95, 10 a.m.-4 p.m., adm. \$1. Iron Horse Comics & Collectibles, 834 Hope St., Providence, RI 02906.

WEST HAVEN, CONN. ... Nov. 20 ... Baseball Card & Comic Book Show (C, Cd), K of C Ballroom, Center St., adm. 99¢. Harold Finer, 83 April Street, West Haven, CT 06516. PH: 203-933-3489.

EAST PROVIDENCE, R.I. ... Dec. 3 ... Comic Book & Baseball Card Show (C, Cd), Phillips Street Hall, 51 N. Phillips St., adm. \$1, under 5 free. Joseph H. Leylegian, 2 Pinewood Dr., North Providence, RI. PH: 401-353-2606.

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

SAN DIEGO, CALIF. ... Sept. 9 ... Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy., adm. free. Grant Dunne, P.O. Box 19622, San Diego, CA 92119. PH: 619-463-6935.

BERKELEY, CALIF. ... Sept. 11 ... Berkeley Con. (C), Poly Ballroom, UC Berkeley Student Union Bldg., corner of Bancroft & Telegraph Ave., 10 a.m.-5 p.m. adm. free. Best of Two Worlds, 2411 Telegraph Ave., Berkeley, CA. PH: 644-3478.

BURBANK, CALIF. ... Sept. 18 ... Valley Comic Con (C), Burbank Airport Hilton, 2500 Hollywood Way, adm. \$1. Don Lazarus, 10214 Riverside Dr., North Hollywood, CA 91602. PH: 213-766-4216.

SAN JOSE, CALIF. ... Sept. 24 ... Collectors Convention (C), Sunnyvale Hilton, 1250 Lakeside Dr., adm. \$2. Dan Vado, PO Box 6993, San Jose, CA 95150. PH: 408-295-5680 or PH: 408-279-8070.

SEATTLE, WASH. ... Oct. 11 ... Comics & Collectables Show (C, Cd), Norway Center/Norselander, 300 3rd West (Queen Anne), 10 a.m.-4 p.m., adm. \$1. PH: 324-7631 or 323-3640.

SAN DIEGO, CALIF. ... Oct. 14 ... Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy., adm. free. Grant Dunne, P.O. Box 19622, San Diego, CA 92119. PH: 619-463-6935.

BURBANK, CALIF. ... Oct. 16 ... Valley Comic Con (C), Burbank Airport Hilton, 2500 Hollywood Way, adm. \$1. Don Lazarus, 10214 Riverside, N. Hollywood, CA 91602. PH: 213-766-4216.

CLAREMONT, CALIF. ... Oct. 21-23 ... COPCON, (Myst, M, TV), Howard Johnson's Motor Inn, 721 S. Indian Hill Blvd., adm. N/A. Paula Smith, 507 Locust, Kalamazoo, MI 49007.

SAN DIEGO, CALIF. ... Nov. 11 ... Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy., adm. free. Grant Dunne, P.O. Box 19622, San Diego, CA 92119. PH: 619-463-6935.

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SOUTHERN

STATES IN REGION: Ala., Ark., Fla., Ga., La., Miss., Okla., Tenn. and Tex.

NORTH MIAMI BEACH, FLA. ... Sept. 11 ... Comic Book, Baseball Card Show & Sale (C, Cd), Ramada Inn, 16805 NW 12 Ave., 10 a.m.-4 p.m., adm. \$1.50, under 12 75¢. Southern Collectibles, P.O. Box 466, Hollywood, FL 33022. PH: 305-920-8256.

ORLANDO, FLA. ... Sept. 23-25 ... Orlando Con 10 (C), International Inn, adm. \$5. Jim Ivey, 561 Obispo Ave., Orlando, FL 32807. PH: 305-273-0141 after 7 p.m. EST.

SARASOTA, FLA. ... Oct. 1-2 ... Comic Books, Baseball Cards Show & Sale (C, Cd), Airport Holiday Inn, 8221 N. Tamiami Trail, U.S. 41, Sat. 10 a.m.-5 p.m., Sun. 11 a.m.-5 p.m., adm. \$1.50, under 12 75¢. Southern Collectibles, P.O. Box 466, Hollywood, FL 33022. PH: 305-920-8256.

JACKSON, MISS. ... Oct. 2 ... Mississippi Comic Book & Sportcard Show (C, Cd), Holiday Inn Southwest, US 80 at Ellis Ave. off I-20, 10 a.m.-4 p.m., adm. \$1. Elizabeth G. Blum, PO Box 5766, Pearl, MS 39208. PH: 601-939-8827.

WINTER PARK, FLA. ... Oct. 15-16 ... Comic Book, Baseball Card Show & Sale (C, Cd), Sheraton Hotel, 736 Lee Road, Sat. 10

a.m.-5 p.m., Sun. 11 a.m.-4 p.m., adm. \$1.50, under 12 75¢. Southern Collectibles, P.O. Box 466, Hollywood, FL 33022. PH: 305-920-8256.

CORAL SPRINGS, FLA. ... Oct. 23 ... Comic Book, Baseball Card Show & Sale (C, Cd), Holiday Inn, 3701 N. University Dr., 10 a.m.-4 p.m., adm. \$1.50, under 12 75¢. Southern Collectibles, P.O. Box 466, Hollywood, FL 33022. PH: 305-920-8256.

GULFPORT, MISS. ... Nov. 5 ... Mississippi Comic Book & Sportcard Show (C, Cd), Airport Holiday Inn, US 49 at I-10, 10 a.m.-4 p.m., adm. \$1. Elizabeth G. Blum, PO Box 5766, Pearl, MS 39208. PH: 601-939-8827.

FT. LAUDERDALE, FLA. ... Nov. 11-13 ... Comic Books & Baseball Card Show (C, Cd), Lauderdale Mall, Rt. 441 & N.W. 12 St., Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m., Sun. 12-5 p.m., adm. free. Southern Collectibles, P.O. Box 466, Hollywood, FL 33022. PH: 305-920-8256.

DALLAS, TEX. ... Nov. 25-27 ... Fantasy Festival (C), Sheraton Park Central, LBJ Fwy. at Coit Rd., adm. \$5 per day, \$12 for 3 days. Becky Matthews & Scott Cupp, 1017 Birchwood, Garland, TX 75043.

FOREIGN

ANTWERP, BELGIUM ... Nov. 11-13 ... Orwelcon 1983 (SF), Antwerp University, adm. N/A. B. Suykerbuyk, A. Vermeylenlaan 21, bus 20, B02050 Antwerp, Belgium.

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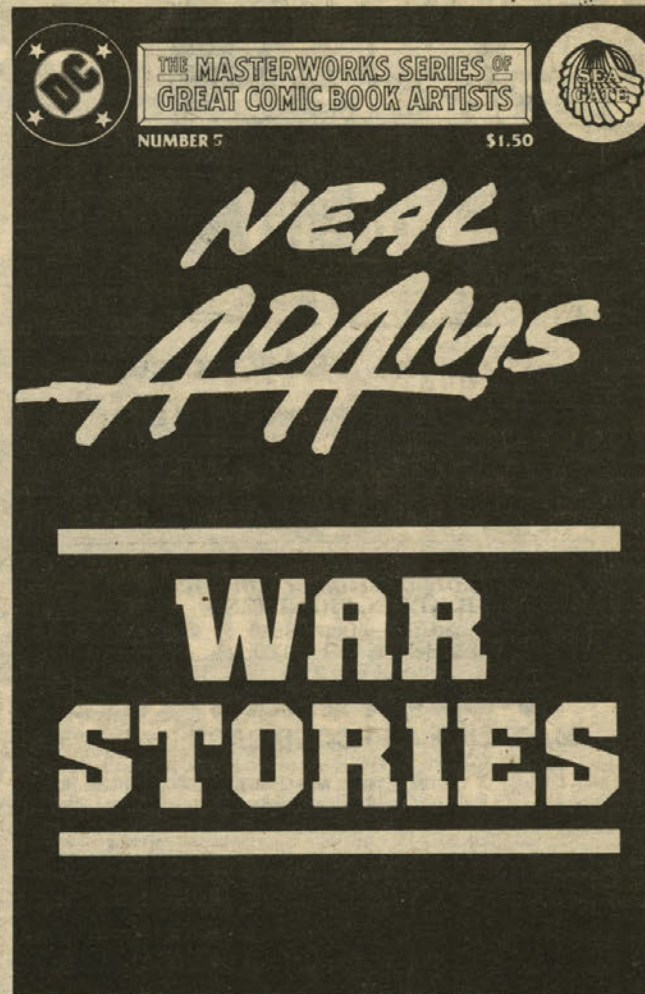
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4123

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4130

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4130

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4131

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4151

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COMICS

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4210

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4211

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DEFENDERS WANTED. Send condition and price wanted to: Kevin Puckett, Box 732, Syracuse, KS 67878.

4212

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4220

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DC/MARVEL SCIENCE Fiction sale: 2001 A Space Odyssey #1-10 set VG-Ex \$5; Fantasy Masterpiece (1966-67) #1-10 Fr.-VG \$9; FRM Beyond the Unknown #1-25 set G-nr. Mt, most Ex, \$24; Machine Man #1-19 set nr. Mt-Mt \$11; Mystery In Space #47, 82, 86, 88 (all fair), 90, 92-95, 100-104, 110 (all G+), 111-117 (all nr. Mt), \$8. Please add \$1 postage to total order. Fred Morgan, 2640 Mockingbird, Florissant, MO 63031.

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4221

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4223

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4240

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4241

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4300

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SPORTS AND Non-sports gum boxes, unopened \$3 to \$7. Write for free price list. The Hartman Corporation, 3216 Morse Rd., Columbus, OH 43229.

COMIC BOOK supermarket. Let us be the one stop shopping place for all your comic needs. Send a long, 37¢ SASE for our latest catalog. LaFayette Publishing Co., Box 336, LaFayette, CA 94549.

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WANTED: BASEBALL and football cards or memorabilia. Will trade my 8,000+ comics 1940's to 1970's. Send lists or write. PH: 803-776-4452. Bill Palmer, 26 Arundel Lane, Columbia, SC 29209.

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ELQUEST: PAYING \$5 each for nr. Mt-Mt Fantasy Quarterly #1. PH: 601-957-1011. For immediate payment, send any quantity to: Jack Mallette, P.O. Box 12827, Jackson, MS 39211.

WANTED: OVERSTREET Price Guide #1 (either), 35¢ Star Wars #1, comic character carnival dolls. PH: 601-957-1011. Send condition and price to: Jack Mallette, P.O. Box 12827, Jackson, MS 39211.

BUYING NON-SPORTS cards: Tobacco, gum, candy, Yellow Kid, Flash Gordon, Buck Rogers, Mickey Mouse, Dick Tracy, Val De Carlo, Box 127, Patchogue, NY 11772.

WANTED: ARTIST to collaborate with writer on comics projects for marketing to independent publishers. Send SASE inquiry to: Joel Best, 1 Parkwood St., Albany, NY 12213.

WANTED: HORROR, Monster, Sci-Fiction and TV series gum cards plus wrappers from the 60's. Write: Marvin Brown, 2826 164th Place, Hammond, IN 46323.

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MILLER ART: Daredevil #179 page 1; Daredevil #179 page 14; Daredevil #181 page 46; Daredevil #185 page 3, \$70 each or all 4 for \$200. Contact: Teel Slike, 316 East Findlay Street, Carey, OH 43316.

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DICK TRACY original art wanted. Sundays and Dailies Tracy comics for sale. PH: 203-376-3691. Write: Stu Bryer, P.O. Box 186, Jewett City, CT 06351.

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PERMANENT WANT: Red Arrow paperbacks. I'll buy, paying to \$50, I'll trade, I have Archer, Armed Services, Dust Jacket PB's. Send SASE. Mr. H. Hil, 704 Safford Ave., Spring Valley, CA 92077.

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PERMANENT WANT: Zane grey hardbacks, Harpers only, paying postpaid \$4 each or \$8 each & up with D/J VG or better only. Write first. Oak Leaf Stamps & Comics, 119 N. Commercial Alley, Mason City, IA 50401.

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WANTED: THE British comic 2000 A.D. Will take any issues. Write for more info. Lance Washington, 4430 N.W. 14th St., Lauderdale, FL 33331.

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LIMITED EDITION portfolios: The Land of Shadows/Circo/singed, \$30; The Seven Dreams of Sinbad/Circo/singed, \$20; Strange/Rogers/singed, \$20; Fantastic Nudes/Fabian/unsigned, \$15; Conan: The Tower of the Elephant/Fabian/singed, \$20; Alice in Wonderland/Brunner/singed, \$25; Bran Mak Morn/Bronner/singed, \$25; The Dark Sons of Gruga/Nino/singed, \$15; Neal Adams portfolio set A/unsigned, \$10; Women of the Ages/Frazetta/singed, \$70. Send check or money order payable to: Lance Suarez, 690 Mariposa #205, Oakland, CA 94610.

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The goal of **Comics Buyer's Guide** is to serve as the newspaper of fandom. Our editorial and advertising content is available to all fans, dealers, publishers, and novices as a source of information and enjoyment.

The following is intended as a guide for the advertiser who wants the best results from CBG. If there are any questions, call ad manager Bob Schmall at (715) 445-2214.

The **Comics Buyer's Guide** uses the column-inch format in advertising. Each page contains 80 column-inches: 5 columns wide by 16 inches deep.

To determine the size of any ad, just multiply its width in columns by its depth in inches. For example, an ad which is 2 columns wide by 6 inches deep is 12 column-inches.

To determine the final size of your own ad, check this issue for an ad which has about the same amount of copy as you want to use. Measure the ad and use the rate information below to figure the price.

OR... Figure that an 8 1/2 x 11 sheet of typewritten copy can be typeset (free, by us) in 14-18 column-inches.

The final size will depend on the actual copy and the size of the type. If you're not sure, send the larger amount, and we'll refund the difference or apply it as credit towards your next ad, whichever you prefer.

Just because your ad is typeset doesn't mean it must look like everyone else's. You'll find that with a little imagination you can have a more interesting ad than ever before.

Start by using a trick border around the ad, between columns, under your name, or around a special item you want to emphasize.

Use bold type for the same purpose.

Use a logo, a special art style for your name. It gives you an easily identifiable ad.

Use pictures. We can reduce or enlarge any original art, photo, or cover by as much as 300% at no charge.

Fandom is a creative field, so let typesetting help you to be more original. Send us a layout sketch of what you want, and we'll set it up. Just remember to allow extra room for those pictures.

We will accept typewritten ads but they must be set up to exact size — no reducing or enlarging.

And if you want to hand-letter an ad, go ahead. But bear in mind that it must be professional-caliber work, as good as you'll find in the comics themselves. And it has to be done to exact size.

• Display Ad Rates

Cost Per Issue

Inches	1	3	13	26	52
1	4.00	3.80	3.60	3.40	3.20
2	6.00	5.70	5.40	5.10	4.80
3	8.00	7.60	7.20	6.80	6.40
4	10.00	9.50	9.00	8.50	8.00
5 1/16 page	12.00	11.40	10.80	10.20	9.60
6	14.00	13.30	12.60	11.90	11.20
8	17.00	16.15	15.30	14.45	13.60
10 1/2 page	20.00	19.00	18.00	17.00	16.00
12	23.00	21.85	20.70	19.55	18.40
14	26.00	24.70	23.40	22.10	20.80
16	27.50	26.13	24.75	23.38	22.21
18	29.00	27.55	26.10	24.65	23.20
20	32.00	30.40	28.80	27.20	25.60
22 1/2 page	35.00	33.25	31.50	29.75	28.00
24	39.00	37.05	35.10	33.15	31.20
26	43.00	40.85	38.70	36.55	34.40
28	45.00	42.75	40.50	38.25	36.00
30	47.00	44.65	42.30	39.95	37.60
32	51.00	48.45	45.90	43.35	40.80
34	55.00	52.25	49.50	46.75	44.00
36	59.00	56.05	53.10	50.15	47.20
38	63.00	59.85	56.70	53.55	50.40
40 1/2 page	67.00	63.65	60.30	56.95	53.60
42	71.00	67.45	63.90	60.35	56.80
44	75.00	71.25	67.50	63.75	59.60
46	79.00	75.05	71.10	67.15	62.40
48	83.00	78.85	74.70	70.55	65.20
50	87.00	82.65	78.30	73.95	68.00
52	91.00	86.45	81.90	77.35	70.80
54	95.00	90.25	85.50	80.75	73.60
56	99.00	94.05	89.10	84.15	76.40
58	103.00	97.85	92.70	87.55	79.20
60	107.00	101.65	96.30	90.95	82.00
62	111.00	105.45	100.00	94.35	84.80
64	115.00	109.25	103.60	97.75	87.60
66	119.00	113.05	107.20	101.15	90.40
68	123.00	116.85	110.80	104.55	93.20
70	127.00	120.65	114.40	107.95	96.00
80 full page	120.00	114.00	108.00	102.00	96.00

Classified Advertising

• Quick Cost Chart For Classified Ads \$1.25 Minimum Charge Any Ad Number of Consecutive Issues

NUMBER OF WORDS	1	2	3	6	13	26
1-25	1.25	2.18	3.12	5.94	12.22	23.14
26-30	1.50	2.62	3.75	7.14	14.69	27.82
31-35	1.75	3.04	4.35	8.28	17.03	32.24
36-40	2.00	3.48	4.98	9.48	19.50	36.92
41-45	2.25	3.92	5.61	10.68	21.97	41.60
46-50	2.50	4.36	6.24	11.88	24.44	46.28
51-55	2.75	4.78	6.84	13.02	26.78	50.70
56-60	3.00	5.22	7.47	14.22	29.25	55.38
61-65	3.25	5.66	8.10	15.42	31.72	60.06
66-70	3.50	6.10	8.73	16.62	34.19	64.74
71-75	3.75	6.52	9.33	17.76	36.53	69.16
76-80	4.00	6.96	9.96	18.96	39.00	73.84
81-85	4.25	7.40	10.59	20.16	41.47	78.52
86-90	4.50	7.84	11.22	21.36	43.94	83.20
91-95	4.75	8.26	11.82	22.50	46.28	87.62
96-100	5.00	8.70	12.45	23.70	48.75	92.30
101-110	5.50	9.58	13.71	26.10	53.69	101.66
111-120	6.00	10.44	14.94	28.44	58.50	110.76
121-130	6.50	11.32	16.20	30.84	63.44	120.12
131-140	7.00	12.18	17.43	33.18	68.25	129.22
141-150	7.50	13.06	18.69	35.58	73.19	138.58

• Classifications

ANNOUNCEMENTS 4000 Announcements PERSONALS 4005 Pe sonals COMICS 4100 Archie, For Sale 4101 Archie, Wanted 4102 Archie, To Trade 4103 Archie, Mail Bid 4110 Black & White, For Sale 4111 Black & White, Wanted 4112 Black & White, To Trade 4113 Black & White, Mail Bid 4120 Classics, For Sale 4121 Classics, Wanted 4122 Classics, To Trade 4123 Classics, Mail Bid 4130 DC, For Sale 4131 DC, Wanted 4132 DC, To Trade 4133 DC, Mail Bid 4140 Dell/Gold Key/Whitman, For Sale 4141 Dell/Gold Key/Whitman, Wanted 4142 Dell/Gold Key/Whitman, To Trade 4143 Dell/Gold Key/Whitman, Mail Bid 4150 Disney, For Sale 4151 Disney, Wanted 4152 Disney, To Trade 4153 Disney, Mail Bid 4160 EC, For Sale 4161 EC, Wanted 4162 EC, To Trade 4163 EC, Mail Bid 4170 Fawcett, For Sale 4171 Fawcett, Wanted 4172 Fawcett, To Trade 4173 Fawcett, Mail Bid 4180 Foreign, For Sale 4181 Foreign, Wanted 4182 Foreign, To Trade 4183 Foreign, Mail Bid	4190 Harvey, For Sale 4191 Harvey, Wanted 4192 Harvey, To Trade 4193 Harvey, Mail Bid 4200 Humor/Funny Animals, For Sale 4201 Humor/Funny Animals, Wanted 4202 Humor/Funny Animals, To Trade 4203 Humor/Funny Animals, Mail Bid 4210 Marvel, For Sale 4211 Marvel, Wanted 4212 Marvel, To Trade 4213 Marvel, Mail Bid 4220 Science Fiction, For Sale 4221 Science Fiction, Wanted 4222 Science Fiction, To Trade 4223 Science Fiction, Mail Bid 4230 Timely, For Sale 4231 Timely, Wanted 4232 Timely, To Trade 4233 Timely, Mail Bid 4240 Underground, For Sale 4241 Underground, Wanted 4242 Underground, To Trade 4243 Underground, Mail Bid 4250 War, For Sale 4251 War, Wanted 4252 War, To Trade 4253 War, Mail Bid 4260 Western, For Sale 4261 Western, Wanted 4262 Western, To Trade 4263 Western, Mail Bid 4300 Golden Age, For Sale 4301 Golden Age, Wanted 4302 Golden Age, To Trade 4303 Golden Age, Mail Bid 4310 Silver Age, For Sale 4311 Silver Age, Wanted 4312 Silver Age, To Trade 4313 Silver Age, Mail Bid 4320 General, For Sale	4321 General, Wanted 4322 General, To Trade 4323 General, Mail Bid MISCELLANEOUS 4400 Original Art, For Sale 4401 Original Art, Wanted 4402 Original Art, To Trade 4403 Original Art, Mail Bid 4410 Big Little Books, For Sale 4411 Big Little Books, Wanted 4412 Big Little Books, To Trade 4413 Big Little Books, Mail Bid 4420 Books — General, For Sale 4421 Books — General, Wanted 4422 Books — General, To Trade 4423 Books — General, Mail Bid 4500 Supplies, For Sale 4600 Reprints, For Sale 4601 Reprints, Wanted 4602 Reprints, To Trade 4603 Reprints, Mail Bid 4610 Portfolios/Posters, For Sale 4611 Portfolios/Posters, Wanted 4612 Portfolios/Posters, To Trade 4613 Portfolios/Posters, Mail Bid 4700 Toys, Games, For Sale 4701 Toys, Games, Wanted 4702 Toys, Games, To Trade 4703 Toys, Games, Mail Bid 4800 Fanzines, For Sale 4801 Fanzines, Wanted 4802 Fanzines, To Trade 4803 Fanzines, Mail Bid 4900 Newspaper Strips, For Sale 4901 Newspaper Strips, Wanted 4902 Newspaper Strips, To Trade 4903 Newspaper Strips, Mail Bid 4910 New Comics By Mail, For Sale 4911 New Comics By Mail, Wanted 4912 New Comics By Mail, To Trade 4913 New Comics By Mail, Mail Bid
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• Credit Cards

We accept the following in payment for advertising:

- VisaCard
- MasterCard
- MasterCard II
- BarclayCard
- Access Card
- EuroCard
- DiamondCard
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• Display Advertising Requirements

All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc., reserves the right to decline advertising or suspend advertising privileges for such periods of time as in their discretion they see fit, for any reason whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publishers. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control.

• General Advertising Conditions

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• Classified Advertising Requirements

Classified ads received after the closing date for any issue will be held for the next issue. When changing copy or requesting cancellation of a previously submitted ad, provide classification number, issue date and page references if possible. Include remittance for additional wordage. Refunds are not provided for unexpired insertions of cancelled classified ads, but appropriate credit will be granted, which may be utilized with future classified ad orders. Classified ads are not accepted by phone and must be accompanied by full remittance.

HOW TO COUNT WORDS — Name and address must be included in counting the number of words in your ad. City and state counts as one word each: New Brunswick, New Jersey is two words. Abbreviations such as C.O.D., F.O.B, VG, VF, DC, U.S.A., P.O., SD, 2x2, 16mm are counted as one word (P.O. Box 392 counted as 3 words).

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Free Zip
Mystery	in	Space	#75	VF	JLA	\$11	J. K. Doe,	1123	Park	Pl.	Dobbs Ferry	NY	11224		

Abbreviations - 1 word each, hyphenated words - 2 words

THE COMICS BUYER'S GUIDE • DEPT. CX • IOLA, WI 54990

CLIP AND RETURN ORDER FORM

PRINT YOUR AD HERE

Please insert the following advertisement in _____ issues under the # _____ Classification.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

IMPORTANT — Include name and address exactly as you wish it to appear. In all ads where you use a box number as your address we require — for our records only — your complete name and street address.

Number of words _____ x Number of insertions _____ - Total Enclosed \$ _____

PAYMENT WITH COPY ON CLASSIFIED ADS

The Bitter Half

How comics corrupt kids

By Elizabeth Slaughter

"There has been a lot on controversy lately about violence in comic books," my husband said as he closed *Omega Men* #3.

"What?" I turned down the radio.

"You know, killing, maiming, and destroying," he continued.

"Comic books?" I ask.

"Yes, comic books. Blood, gore, dismemberment. It's really horrible."

"Oh, I don't know. Sometimes I feel like destroying a few comic books just to get it out of my system."

"Not violence toward comic books," my husband stated emphatically. "Violence in comics."

"Oh, I misunderstood," I said. I thought about this new subject a moment. "I know what you mean, though. There are some things in your comic books that really make my blood run cold."

"You read them? You noticed how they have changed recently?" My husband was astounded.

"I have read a comic book or two," I said.

"You noticed the violence toward children in *Omega Men*?"

"Well, no," I said.

"You noticed all the blood and guts in *Green Lantern*?" he continued.

"I must have missed those panels," I said.

"What about all of the *Daredevils*?" My husband watched me suspiciously.

"I don't think I read those at all."

"Obviously, we are not talking about the same subject."

"I thought that we were talking about the violent, horrible, disgusting subjects that have appeared in comic books recently. Panel after panel in glorious blood-curdling color."

"Yeah, that's the subject all right," my husband continued. "But, you seem so unconcerned by all of the violence that is thrust upon the innocent minds of tiny children."

"Well, all of that is cause for concern but I think that those are obvious examples that cover up a more destructive element in comic books. There are truly horrifying examples of destructive elements that go unnoticed in comic books all the time."

"Such as?" my husband asked.

"Well, Kitty Pryde is an example. Imagine a kid her age throwing a temper tantrum. Would you let our children do that?"

"Well, no," he said.

"Not only is she throwing a tantrum that is completely out of control but not one adult says

a word to her about it. As is that weren't bad enough, she spends all of her spare time lusting after that big dude. It's enough to give a mother nightmares. And children in that age group are reading that." I shivered.

"Do you really think that is so important?" my husband asked.

"Do you think that the panels that show violence are any more

And, from the Other Half

Marvin Slaughter

816 4th Ave. North
Nampa, Idaho 83651

Here I am writing another letter to a fanzine. This is my second. My first was to a weird couple in the late Sixties who published a fanzine called *Newfangles*. Gosh! It seems just like — an eternity ago.

Thank you for publishing my wife Elizabeth's column, "The Bitter Half." She has been writing short stories for years. However, *The Comics Buyer's Guide* was her first submission. And it was accepted. Did this change our lives? You betcha, Red Ryder. Now, it's "Go get the famous authoress a beer. I have a deadline."

I'm sure a few people out there have wondered about us. I met Elizabeth at Texas Tech University where I was majoring in sex, comics, advertising art, and more sex. We had nothing in common.

She was majoring in English, changed to Theatre, changed to Interior Design, and then changed to Advertising Art. She finished four years of a five-year art degree plan and wanted to change her major again.

I had been a house-husband for two years collecting

comics and raising teen-agers by myself when she agreed to marry me — the fool. She found out that it is cheaper to collect comics than raise kids.

I graduated and we moved to Midland, Texas, to form an advertising agency. I was boss and she was peon. That lasted a whole two months. Peon quit!

Elizabeth worked for a television station for two years composing on a computer (still writing). I handled the ad agency during that time. I finally had to disband the agency due to technical difficulties beyond my control. I soon landed another job, got laid off, and there we were moving thousands of comics across the nation.

"The Bitter Half" is actually based upon many of our personal experiences (maybe slightly exaggerated) including our big move from Midland, Texas, to Nampa, Idaho.

I wish to thank everyone for mentioning Elizabeth in their respective columns. If there are any fans out there, I would sure like to hear from them. Elizabeth promised to try to answer all correspondence. And I really want to know if other husbands have this same problem.

important than the ideas the story spreads?" I countered.

"That's just an isolated incident," my husband said.

"No it's not. Charles Xavier, himself, is suffering from hypochondria and does anyone say anything? No, everybody just pats him on his little bald head and pampers him." I paused and caught my breath. "And Storm! One tiny little problem and she becomes a punk rocker. Face it, Charles Xavier is running a school for the exceptionally unstable and no one cares!"

"I think that you are getting carried away," my husband said.

"Carried away? What about the Fantastic Four? How could poor Franklin be 10 years old when only six years ago his parents weren't married and he hadn't been born?"

My husband snickered. "Well, we know how the first part happens. And maybe his parents count his birthday like the Chinese, from conception instead of birth."

"Aggh! That's worse. What a horrible thought. That would mean that Sue Richards was pregnant four years. What if some kid thinks of that? I can see it now. Two high-schoolers in the back seat of dad's car, and the boy would say, 'It's OK, it takes four years to have a baby.'" I shivered and felt my hair turn gray.

There was a moment of silence. My husband and I rose at the same time. "Where are you going?" I asked.

"To lock up the comic books. Where are you going?"

"To have a little talk with our daughter."



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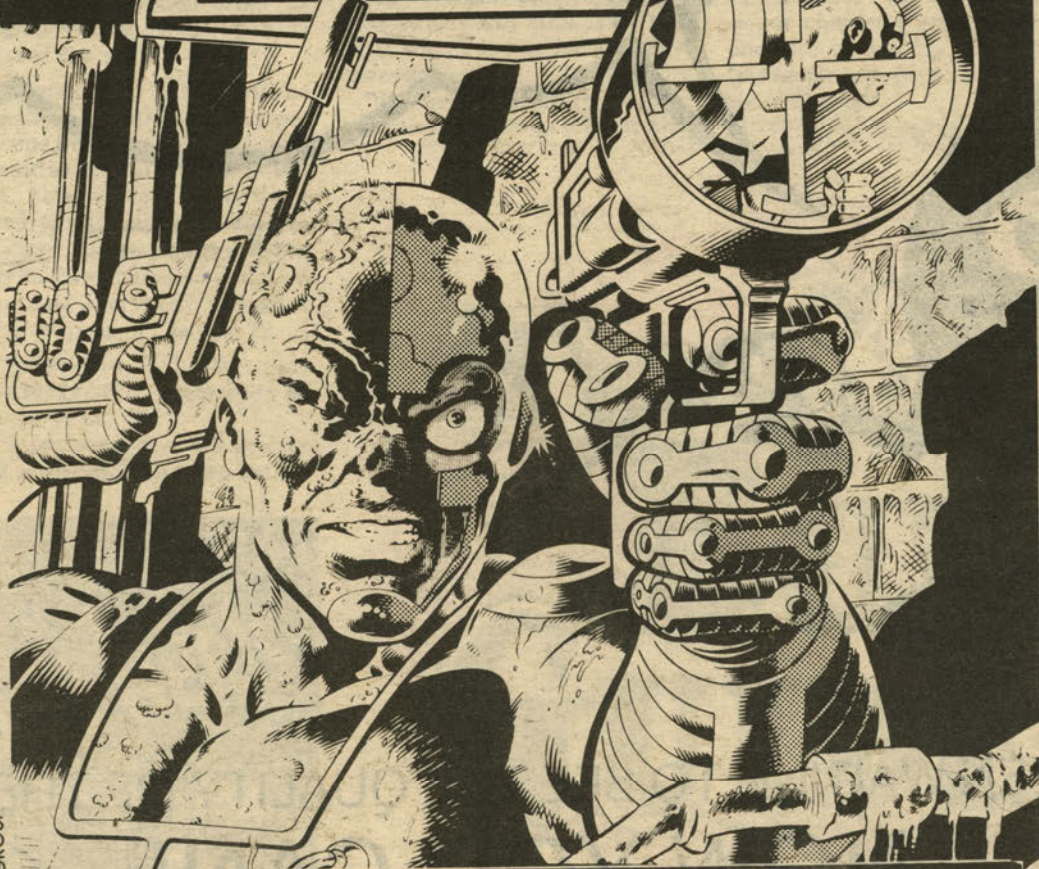
THE RETAIL STORES
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Cards
Too!



LABOR DAY MONDAY SEPT. 5, 1983

GREENSBORO MINI-CON



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CAPTAIN AMERICA ARTIST**

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10 am - 5 pm
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- Full color cover by Don Newton/Joe Rubinstein
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500-999	@1.25
1000up	@1.10

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10m	@15/m 150.00
50m	@14/m 700.00
100m	@13.50/m 1350.00
Packed 2500 per box w/individual bags of 100 Outside bag printed for easy sales	

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500	22.00
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10,000	375.00

MAGAZINE BOXES	
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50-99	@1.60
100-499	@1.40
500-999	@1.25
1000up	@1.10

MAGAZINE BAGS	
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1000	23.00
2000	40.00
10m	@19/m 190.00
50mup	Inquire

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1000	90.00
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All boxes made of 275 lb. test double walled cardboard, with EXTRA STRENGTH at the handles and on the bottom. Easy assembly. No tape needed.

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News, information and list of new comics in each week.

704-372-HERO

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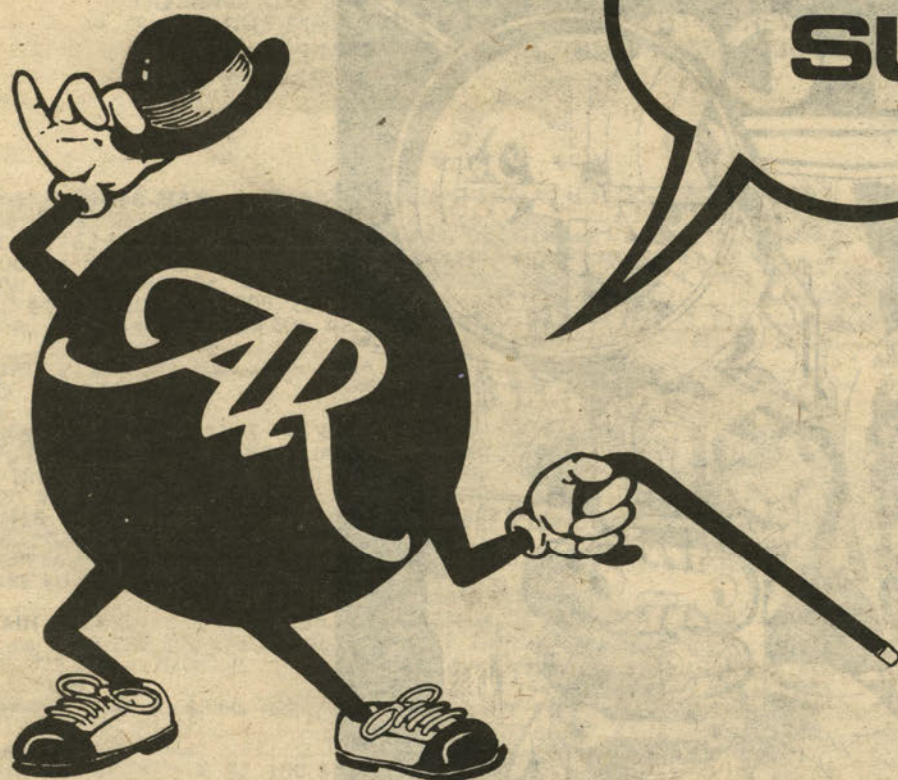
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